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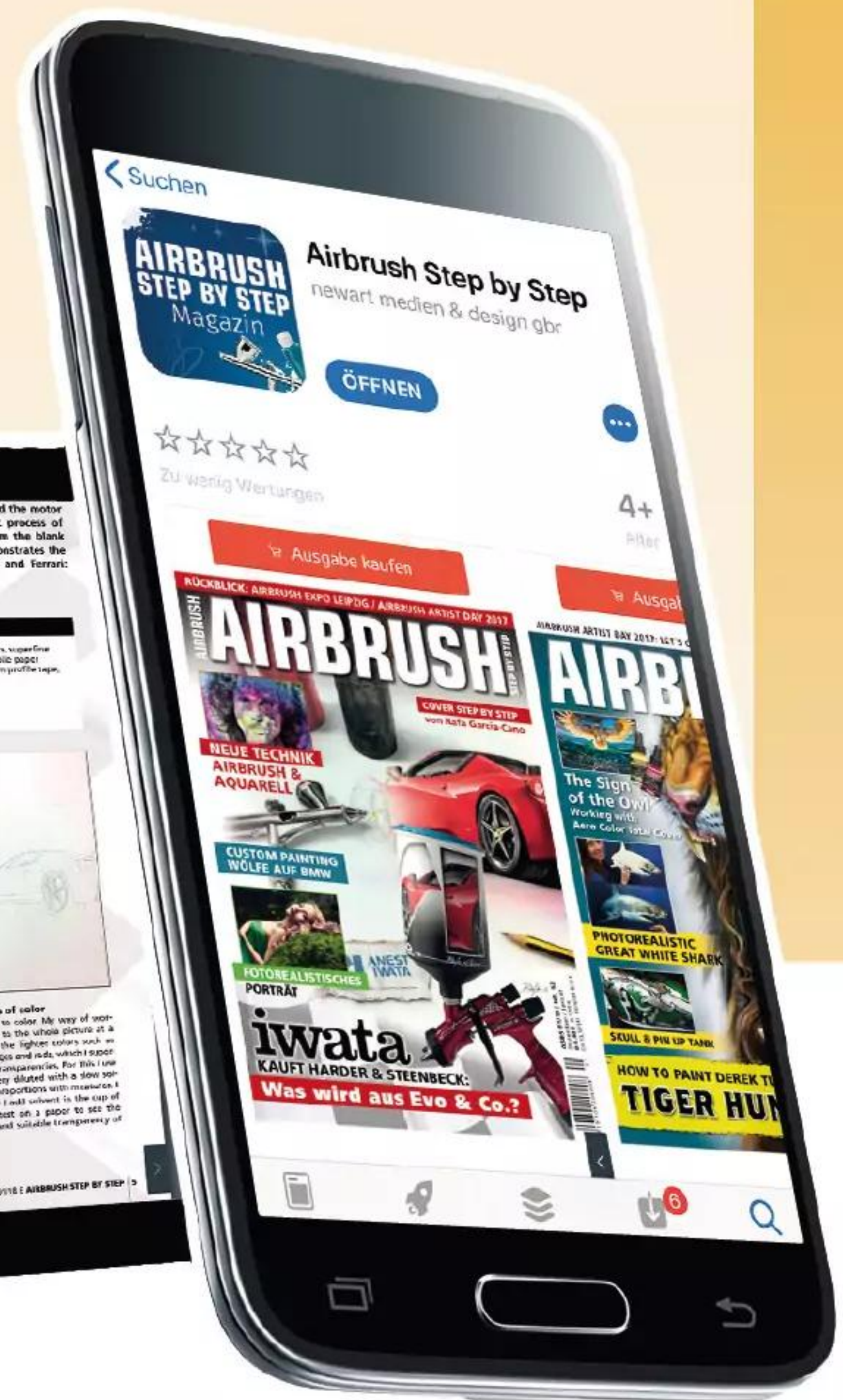
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COLOR & PAINT

In English language, you got these two words: COLOR and PAINT. „Color“ describes the optical color tone, i.e. blue, green, red, etc., whereas „paint“ refers to the liquid that is applied with an airbrush or paint brush. In many other languages such as French and Spanish it's similar – except German. Can you imagine that in German, we have only one word, having both meanings? „Farbe“ – quite imprecise, isn't it? But however, „paint“ and „color“ are of course closely linked in art and especially in airbrushing, it may be significant to choose the right PAINT for the requested COLOR.



This issue is focussing on both aspects: It is bringing up artworks with a special color effect, such as the cosmic pyramid illustration by the Venezuelan artist Irán Caro, which literally shines out at us. As well as Lorena Straffi's butterfly, coming to life from a cloud of color. Of course, there are reasons for this enormous brilliance: While Irán Caro works with fluorescent paints, his Italian colleague Lorena Straffi relies on a pearlescent base coat.

The cover art work by American artist Joshua A. Zarambo

even makes color and paint the central pictorial element - and here, too, the special use of glitter and flakes enhances the effect of the already bright colors. Another special feature of this work: Zarambo uses the AI image generator Midjourney to find designs and is explaining this approach to you.

Of course, all artists have been using paint and color(s) for painting for hundreds and thousands of years. Around the year 1503, Leonardo da Vinci used oil paints on poplar wood for his famous Mona Lisa painting. What if you use synthetic paper, Createx Illustration paint and an airbrush for this artwork? Australian Paul MacDonald was brave enough to try this – and didn't just focus on the famous smile, but also on the cracks in the 500 year old wood to make it look authentic....

Last but not least, this issue is introducing to you three new paint products you might want to try in your studio, and German paint manufacturer Schmincke is presenting its 3D printing owl tutorial, showing you how artist Gerd Koch created and painted the old company logo design in 3D.

Enjoy this colorful issue and take care!
The ASBS Team

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Celebrating the 100th anniversary: the new Ultra 2024

The German airbrush manufacturer Harder & Steenbeck has given its entry-level device, the Ultra, a fundamental redesign and technical optimization to mark the company's 100th anniversary. To make it even easier for airbrush beginners to use the double-action technique, the device has been equipped with three new functions: The "start control" restricts the lever function in that the lever must first be pressed down before it can be pulled back. This counteracts the frequent application error made by beginners who are not yet able to operate the air and paint supply of a double-action airbrush in a controlled manner. The "paint control" is specially designed for miniature and model making users and offers a paint quantity limit specifically for "primer", "base coat" and "highlights" applications, which in turn is divided into three more sub-settings. Basically, this system follows the process from large-area spraying at a great distance to detailed, selective paint application from close proximity to the object. The manufacturer refers to the newly designed needle protection cap as "clog control", which allows an even better view of the needle tip thanks to enlarged holes and provides enough space to remove dried paint residue.

In addition, the hole for the paint cup has been enlarged and stabilized so that the airbrush can be used with or without

the cup. The scope of delivery therefore only includes a 5 ml paint cup for larger quantities of paint, which has been reshaped to make cleaning easier. Instead of the previous 0.2 mm nozzle set, the new Ultra is now supplied with a 0.45 mm air head and nozzle. According to the manufacturer, this ensures easier operation and contributes to a finer performance than the previous 0.4 mm air head. Thanks to Harder and Steenbeck's modular principle, the air head can also be exchanged for smaller air heads or nozzle sets. Unfortunately, at the time of going to press, the editorial team did not yet have a test device to share further assessments and impressions of the new Ultra.

The Ultra 2024 is available at a price of 109.48 euros, which is almost double the price of the previous Ultra.

www.harder-airbrush.net



Talens Pantone collection: 108 standardized colors



Pantone colors were previously known primarily as spot colors in the printing and graphics industry. Companies around the world define their brand, logo and product colors using the Pantone system so that they can be reproduced in any medium at any time without color deviations. Now the American color specialist has joined forces with the Dutch artist color manufacturer Royal Talens and launched the Talens Pantone collection on the market.

Talens Pantone collection includes quick-drying ink markers and the corresponding Marker Ink in 108 colors. However, the Marker Ink is not only used to refill the markers, but can also be used as a stand-alone paint with a brush or airbrush. The particularly fluid colors are based on the Pantone Matching System and are produced with pigmented water-based ink. This makes them particularly lightfast, quick-drying and waterproof after drying. Talens Pantone Marker Ink is supplied in sturdy 30 ml glass bottles with a wide opening and pipette

in the lid so that the ink can be poured cleanly into the airbrush or marker, but brushes and nibs can also be dipped directly into the ink without any problems. A bottle of Talens Pantone Marker Ink costs 12.95 euros in the Royal Talens online store. The markers are available in sets of 9 of each color at a price of 68.90 euros. There are also color-graded or mixed sets of three for 23.90 euros as well as large sets of 27 and 54 for 195 and 390 euros respectively.

In addition, the Talens Pantone range is supplemented by paper pads that are matched to the color properties and are available in A5 to A3 formats. The paper has a grammage of 180g/sqm, is acid-free and FSC-certified. The pads contain 20 or 30 sheets and range in price from 12.95 to 21.95 euros.

<https://royaltalens.shop>



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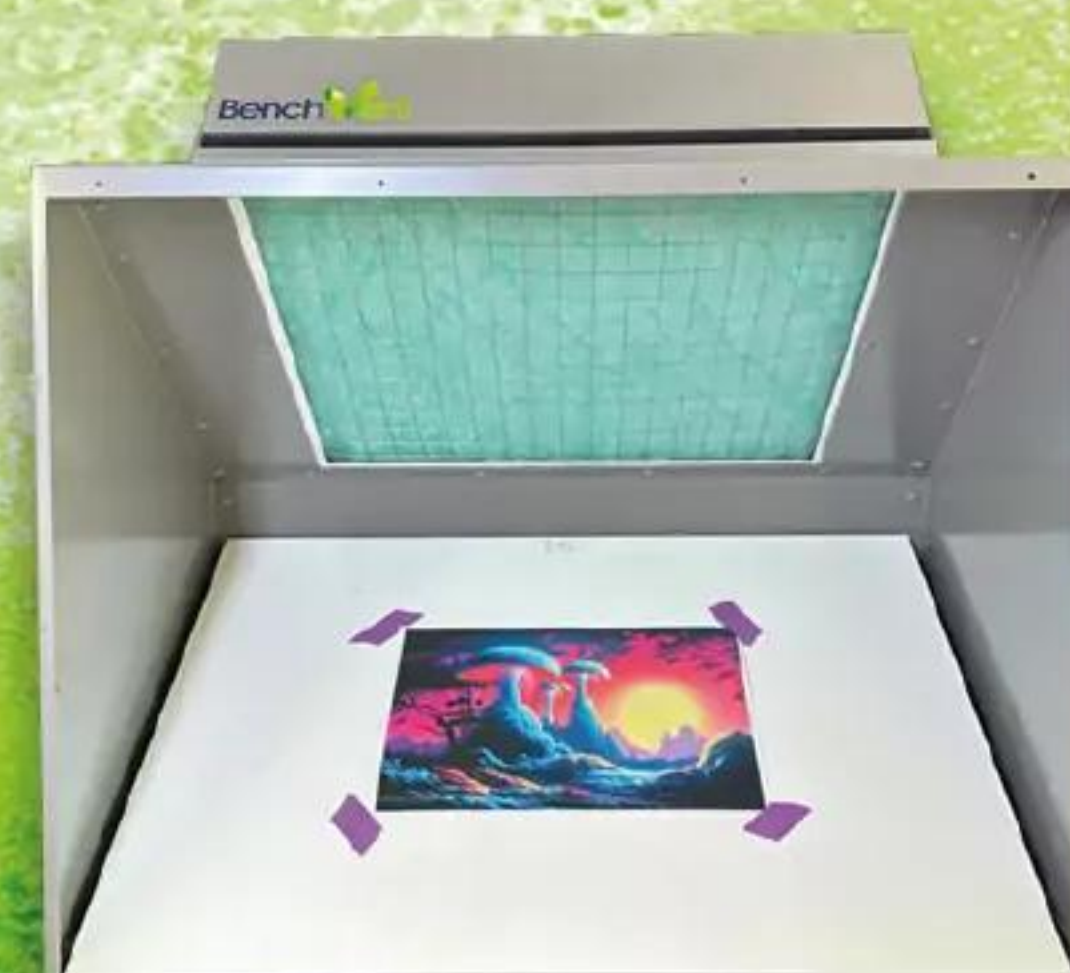
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Aquarylic Color: Effect paint for mixed techniques

Aquarylic Color is a new type of paint medium alongside acrylic, watercolor, oil paint and gouache. The paint can be combined with all color media and thus opens up many new possibilities for artists. The question naturally arises as to whether the paint can also be used with an airbrush. The answer to this is a definite yes.

According to the Austrian manufacturer, the Aquarylic Color is highly pigmented, rich and vibrant. When applied pure, it dries glossy and thus retains its color strength. Thanks to its high pigmentation, it is also possible to dilute the paint heavily with water and apply it in several layers as a glaze. If the

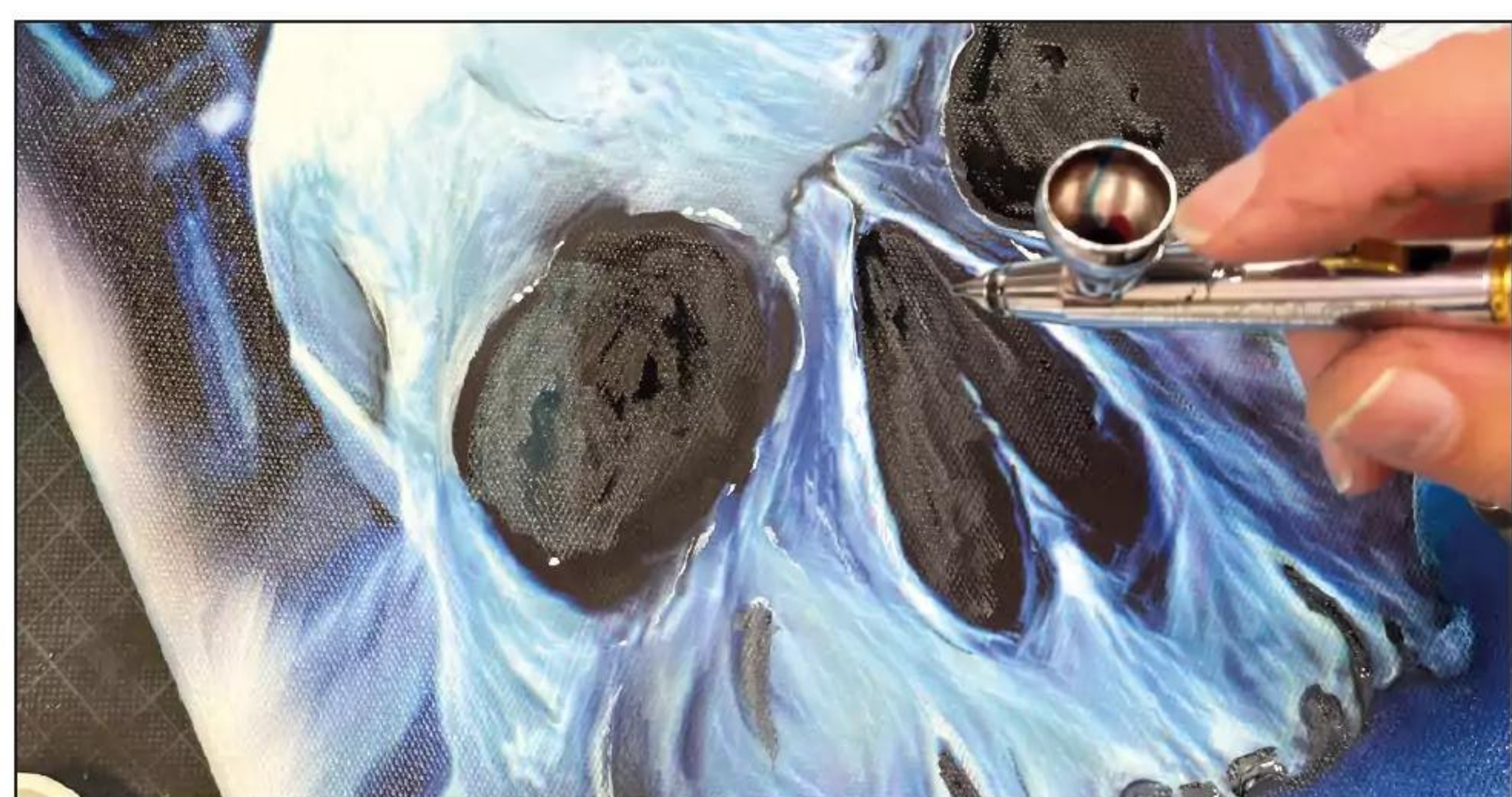
paint is applied as a glaze, it dries to a semi-gloss finish. The consistency of the paint is fluid and creamy. When used in an airbrush with a 0.2/0.3 mm nozzle, the paint must be diluted with a little water. This makes it transparent, matt and gives it a fine spray pattern.

Beautiful color transitions can be created with both brushes and airbrushes. However, color transitions can also be created by brushing or filling the colors or using a water spray bottle. It can be spread very well with a short-hair brush or a palette knife. Diluted with water, the paint can also be poured very easily. Another special feature of the paint is that it flows with the water and does not lose its coloring power. The Aquarylics have a retarded drying behavior. This is particularly noticeable when applying with a brush. Once the paint has dried, it can no longer be dissolved with water. Visually, it no longer appears as bright as when applied with a brush. Accordingly, the airbrush can be easily cleaned with water after use. Conventional airbrush cleaners also work very well. It can be easily erased and scraped on airbrush paper, synthetic paper and illustration board.

Aquarylic Color does not replace classic airbrush acrylic paint, but it can be used in combination with brushes and palette knives. Using it with airbrushes, stencils and other tools gives the artist additional design options. Aquarylic Color can be perfectly combined with acrylic paints. As mentioned, it has the special feature that it dries glossy when applied pure. This allows accents and highlights to be set in the picture, which even works on oil or gouache works. Aquarylic Color can also be used together with or instead of watercolors by mixing it with plenty of water, making it particularly economical.

A total of 67 shades of Aquarylic are available to buy. Prices start at 16 euros for 120 ml. The 240 ml container is available for 24 euros and 500 ml for 38 euros. The colors can be ordered directly from the manufacturer's website.

www.aquarylic.com



Medea NuWorlds Paints: Ready for immediate start



Medea NuWorlds Paints are new gaming colors in acrylic water-based formula, made by the Iwata-Medea house brand Medea. According to the manufacturer, these paints have been developed with a unique blend of resins and additives to make them ideal for painting miniatures and scale models. Due to the specially-pigmented formula the paint is airbrush and paint brush ready, has superior adhesion and unrivaled durability to virtually any surface – without using primer. Multiple pigments per color build realistic depth with less layers and less steps. The paint line offers opaque and transparent realistic colors; each can be made into a wash using Wash Medium which is great for shading and weathering. Colors are inspired by Special FX artist Tim Gore's pigment rich palettes. True metallic colors create authentic metal looks instantly.

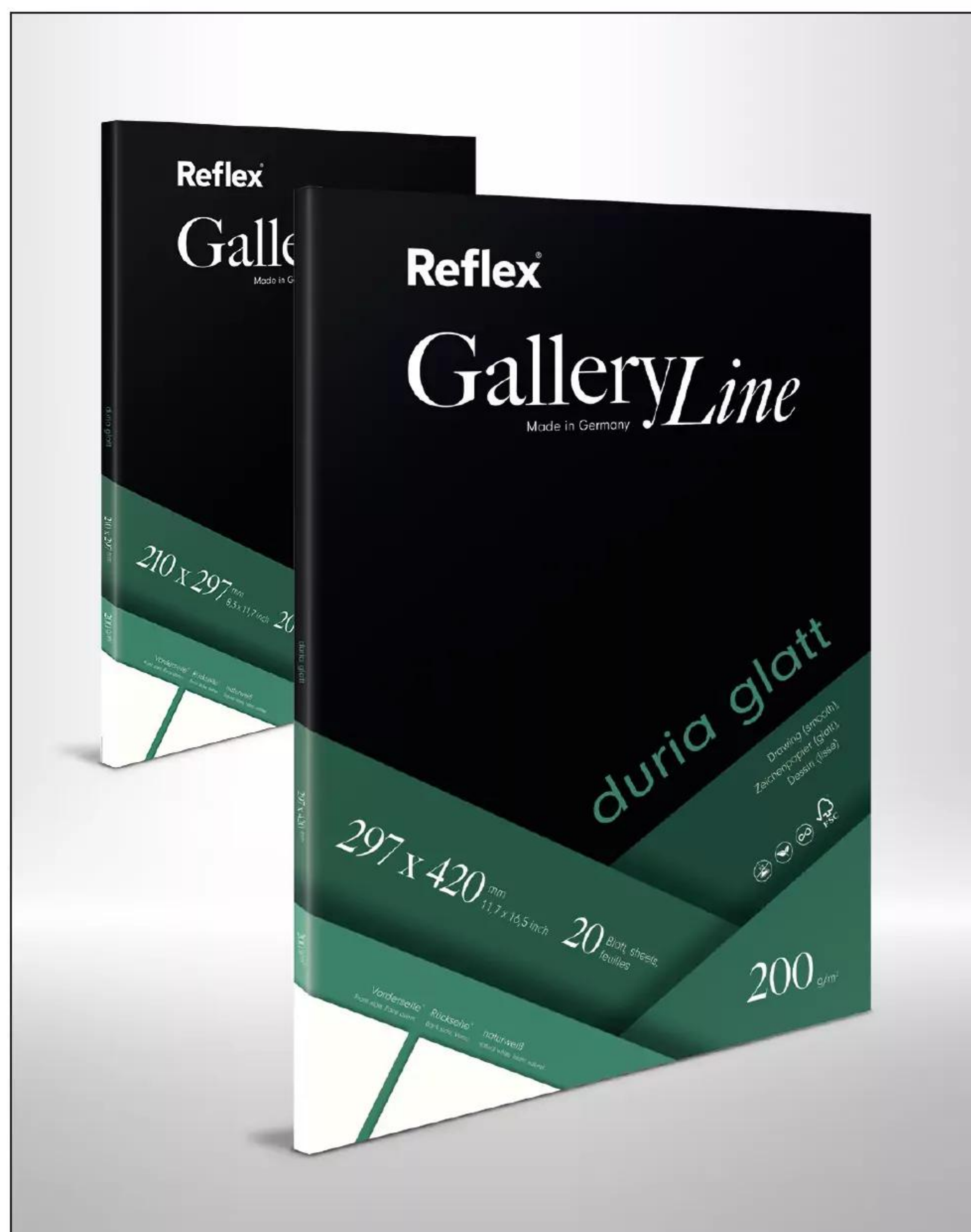
The Medea NuWorlds Paints range consists of 45 colors which are provided in 1 oz plastic bottles at a price of 8,50 GBP / 7,50 Euro / 6,60 USD. There are also six different paint sets available as well as a Wash Medium.

www.iwata-airbrush.com

Seen at: www.airbrushes.com, www.spraygunner.com



Reflex Gallery Line: New outfit for Duria & Co.



The Reflex paper mill from Düren, Germany, has given its product line of classic painting pads a new name and appearance: The products Acryl, Aquarell da capo, Aquarell Torchon, Malen & Zeichnen, Layout, Öl and – particularly relevant for airbrush artists – Duria glatt can now be found under the name "Gallery Line". The acid-free paper is available as a pad of 20 sheets, a grammature of 200 g/m², in A4 or A3 format. Due to its properties, it is closely related to airbrush paper, which is no longer available in the Reflex or former Schoellershammer range. Almost all airbrush and mixing techniques can be used on the smooth yet stable paper surface. All Reflex Gallery Line packaging now has a black design in the upper part and a colored fan effect in the lower half, which has a different color depending on the product. In the case of Duria glatt, this is green in various shades.

The Reflex Gallery Line pads are available in art supply stores. The Duria glatt pad costs between 11 and 26 euros, depending on the format.

www.reflex-paper.com

Distribution for the trade: www.mayspies.com

Plotter for the handbag: Cricut Joy & Joy Xtra



"No space" is no longer an excuse for not having a cutting plotter. This year, the American manufacturer Cricut presented two small devices for A5- and A4-wide designs. The footprint of the Cricut Joy is just the size of half an A4 sheet. The device weighs only 1.75 kg and cuts designs up to a length of 1.2 m and a width of 11.4 cm. The Cricut Joy Xtra is slightly larger with a footprint of 31.7 x 15.2 cm, weighs 2.7 kg and can cut the same length with a width of 21.6 cm. It cuts at a speed of 14.35 cm per second, while the Cricut Joy is slightly slower at a maximum of 12.7 cm per second. Both devices can cut more than 60 materials such as cardboard, vinyl and paper and can be easily connected to Windows® and Mac® computers as well as mobile devices and smartphones based on iOS and Android via Bluetooth and with the help of the free Design Space™ software. The Cricut Joy™ app is available for

cell phones. Both devices include a premium fine-cut blade with housing for cutting and a USB cable power adapter for power connection. You can also write and draw with the Cricut Joy™ fine-tip pen, sold separately. Both the Cricut website and the companion app contain numerous work examples, inspiration and instructions for creative projects. Various Cricut specialty materials can be used to create not only stencils or drawings, but also creative stickers, iron-on decals and adhesive foils.

The small Cricut Joy is currently available at a price of 199.99 euros / 129 USD / 139,99 GBP. The Joy Xtra costs 249.99 euros / 199 USD / 219,99 GBP.

www.cricut.com

The Art of Anne Stokes: Good and evil fairies

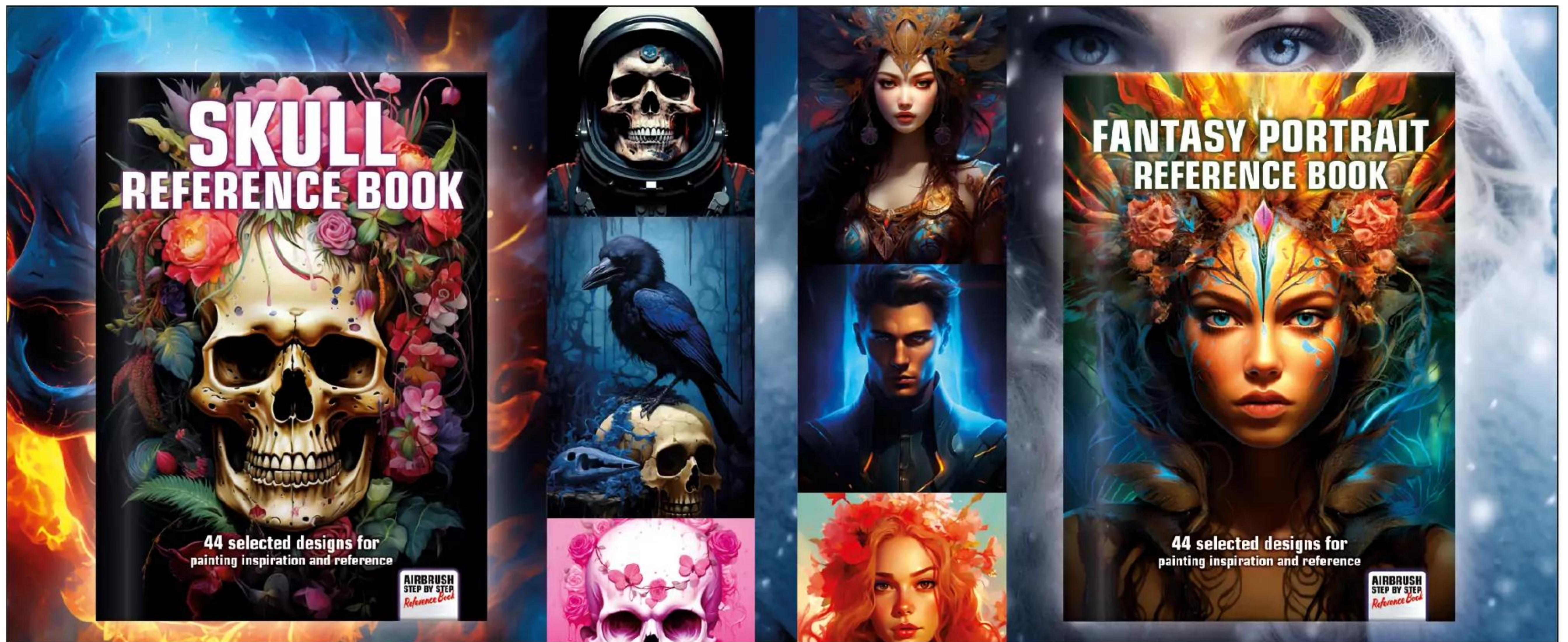


"Mystical, Gothic & Fantasy" is the subtitle of the 132-page illustrated book by British illustrator Anne Stokes. As a child, she was introduced to the fantasy world of J.R.R. Tolkien. As a teenager, she got into the heavy metal scene and started customizing leather jackets and T-shirts, which, after a short stint studying art, landed her a job designing tour merchandising for well-known rock bands. Since then, she has worked

as a freelance illustrator for T-shirt manufacturers, record labels and the well-known trading card and role-playing game producer "Wizards of the Coast". Her illustrated book reflects the entire spectrum of her work: her exclusively female protagonists move in dark scenes as vampires surrounded by spiders, snakes and skeletons. On the other hand, they appear fairy-like alongside unicorns, snowy owls and white wolves, as white-clad angels or colorful elves with wings. Dragons alongside brave warriors and princesses also form an important part of the picture. Anne gives an insight into her ideas, techniques and commissions for each picture. The book also includes a short step-by-step of a dragon illustration and a report on the use of her art for playing cards, jewelry and figurines. All texts are in English.

"The Art of Anne Stokes" (ISBN 978-1-78755-280-7) is published by Flame Tree Publishing and costs approx. 12.25 euros / 9,99 GBP.

www.flametreepublishing.com



The new series for creative ideas: Airbrush Step by Step Reference Books

"What good are colors if I don't know what to paint?" – This problem was already known to the scholar Michel de Montaigne in the 16th century. Airbrush artists today often feel the same way. Although the internet and modern image genera-



tors based on artificial intelligence offer seemingly unlimited possibilities, not everyone can or wants to use these technical media. Even the right search terms are not always immediately obvious. The new "Airbrush Step by Step Reference Book" series now provides ideas and templates for airbrush projects on various topics in a practical A4 booklet format. The series starts with the two volumes "Skull" and "Fantasy Portrait",

each offering 44 selected designs as templates and inspiration. In "Skull" you will find skull designs in different settings, color moods, perspectives and materials - from terrifying Indian and pirate heads, steampunk and techno designs, comic and photorealistic styles, to soft floral and sugar skull arrangements. If you are looking for determined warriors and courageous heroes, fairy-like creatures and kings, colorful flower girls or gloomy figures, you are sure to find what you are looking for in the "Fantasy Portrait" volume. The high-quality printed glossy images offer optimal detail and color reference and can be transferred to any surface using a variety of techniques and, of course, enlarged or reduced in size as required.

The two volumes, Airbrush Step by Step Reference Book - Skull and - Fantasy Portrait, are available exclusively in the Airbrush Step by Step online store at www.airbrush-books.com and cost 9.50 euros each.

Tip: The "Airbrush Step by Step Reference Book – Skull" is currently also available free of charge as a bonus when you take out an Airbrush Step by Step magazine subscription! Order now at www.airbrush-books.com!

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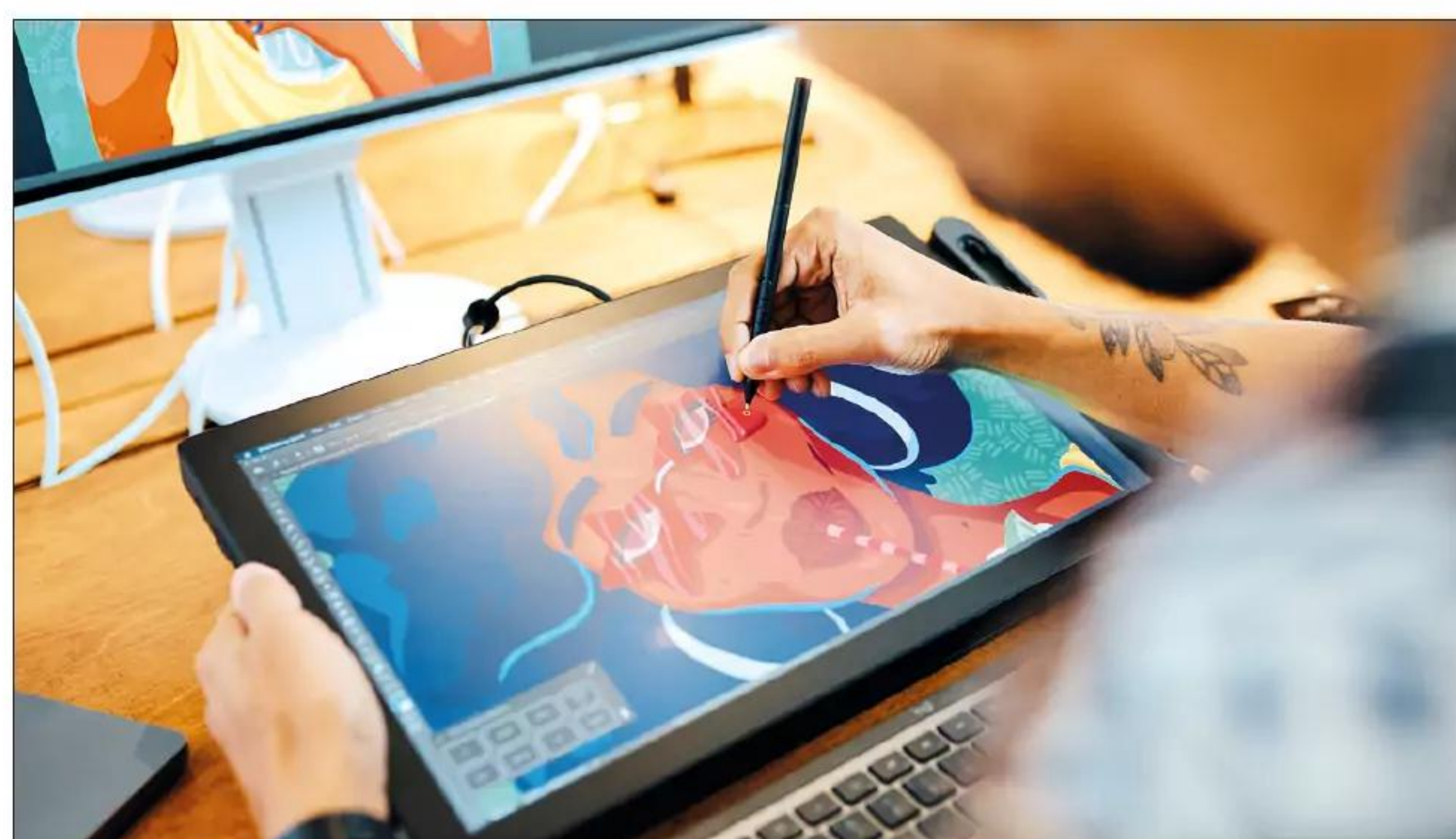




Wacom Cintiq Pro 17 and 22: The professional device in two new sizes

The Wacom Cintiq was once the pioneer among pen displays and is still the market leader in the professional sector – not least because of its impressive range of sizes, most recently 27 inches. Now the mega device is joined by two smaller models: the Wacom Cintiq Pro 17 and 22. Like their big brother, they feature the most advanced color-accurate displays to date, with the ability to display 1.07 billion colors, an industry-leading 120 Hz refresh rate that can result in lower pen latency, and the fully customizable Pro Pen 3, which allows users to adjust the size of the grip, button configuration and weighting to suit their individual needs.

Both displays feature 4K resolution and excellent color coverage, with 100% Rec.709 – and 99% DCI-P3 color coverage – the most common color spaces in video, film and television productions. In addition, both products are Pantone™ Validated and Pantone SkinTone™ Validated certified, meeting the Pantone standard for accurate representation of the full range of human skin tones. The displays each have eight Express-Key buttons on the rear edge of the display, which users can assign to their preferred shortcuts. Multi-touch support also allows certain gestures to be programmed as shortcuts or virtual keys to be developed for a more efficient workflow. To use the Wacom Cintiq Pro 22, a separately available stand or



mount is required. The Wacom Cintiq Pro 17 is supplied with the Wacom Cintiq Pro Easy Stand.

The Wacom Cintiq Pro 17 is available for €2,699.99 / 2499,95 USD / 2349,98 GBP from retailers, Amazon and the Wacom eStore. The Wacom Cintiq Pro 22 will be available from December 2023 at a price of €3,299.99 / 2999,95 USD / 2849,99 GBP.

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The American artist Joshua A. Zarambo has been on a long journey through various painting and airbrush techniques. Most recently, his love of experimentation led him to digital art, 3D and image

generation using artificial intelligence. This also forms the basis for his artwork series "Mind-Melters", from which the image "Brain Melt" shown here originates.

EQUIPMENT – BRAIN MELT

Airbrush: Mr. Hobby Creos PS-771

Paints: Createx illustration line. Craft store glitter with flake paint.

Additional materials: Tape, metal sheet, buckyballs, sheet

of blank paper, Exacto blade, typewriter eraser, skin and texture stencil, paint brush, matt aerosol clear-coat spray from a hardware store.

Surface: 8.5"x11" Dru Blair's synthetic paper

01 A journey through the techniques

This was the third painting in a series I called the "Mind Melters" that I started in January 2023. Finding good subject matter to paint for my personal projects has been a journey in and of itself. For over a decade the act of painting anything was satisfying enough. Chalking mandalas in the street evolved into abstract expressionism on the canvas. I became so obsessed I traveled to Vienna Austria to study old-master art, visionary art and phantastic realism for six months. This experience exposed me to a plethora of different styles and cultures. Spending time sketching sculptures in museums, fountains around town, and weekly figure drawing sessions gave me a sense of unlimited creative potential. However I soon became discouraged when I came back to the states. I knew what I wanted to paint, but I realized I lacked the technical abilities to bring any idea I might have to fruition. Moving paint around the canvas was cathartic and fun, but I still wasn't happy with my results.

Knowing I had to learn the basics, I went back to school, this time focusing on photo-realism. Discovering Dru-Blair was a pivotal point in my art path. Seeing his paintings online and the results he was producing was not only jaw dropping, but sparked a light in me that I knew I had to learn more. Three years later and over a dozen classes taken with Dru, I reached

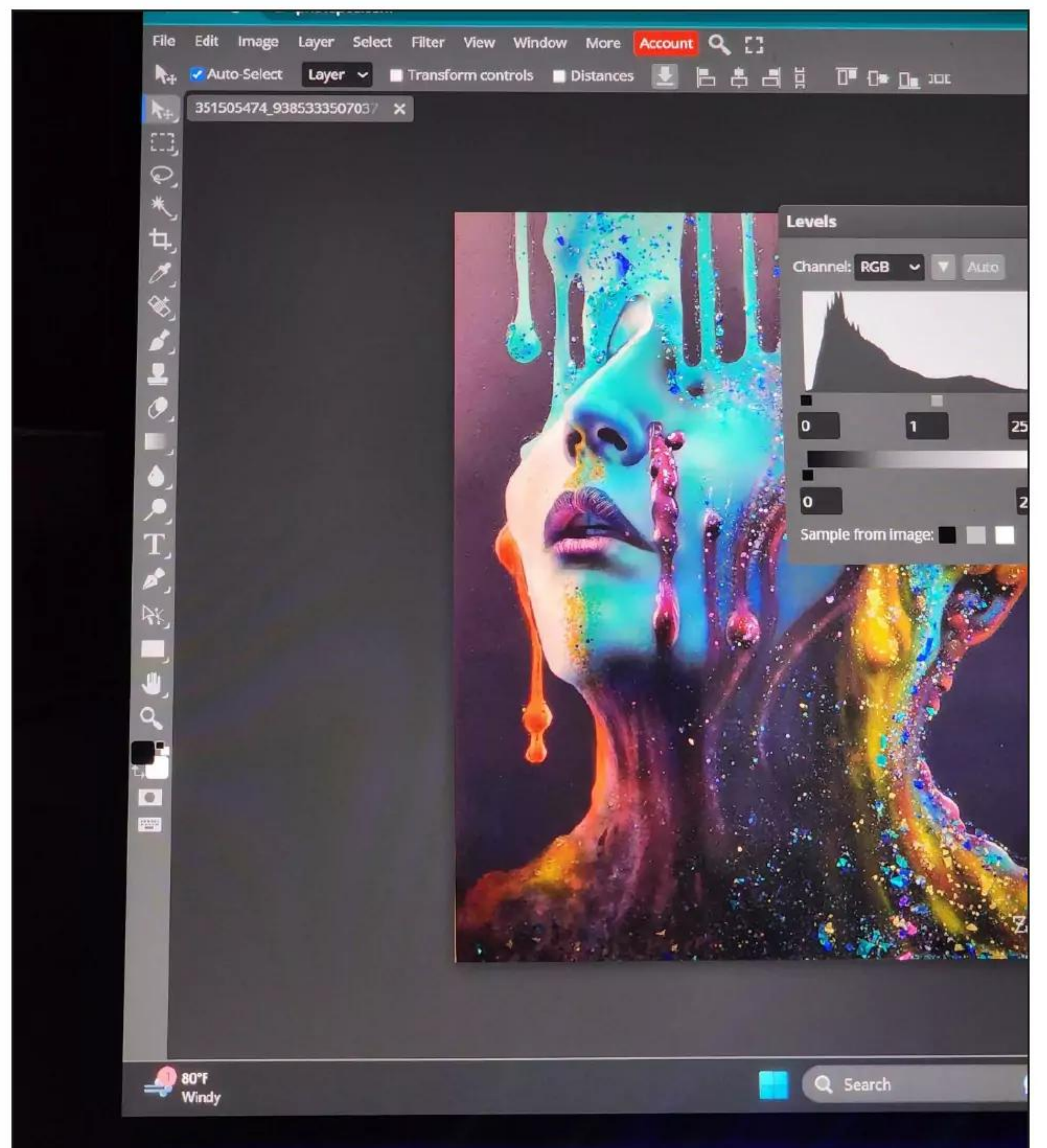


the results I was after. Knowing "how to see" was no longer a hurdle, and I had unlimited range to go full speed with my art. I painted everything that inspired me, celebrity portraits, pets, music artists, I was just happy to be sharpening my skills. I invested in a sony camera and g master lens and started taking my own photo references. I could see my skills improving but the process of painting celebs became monotonous.

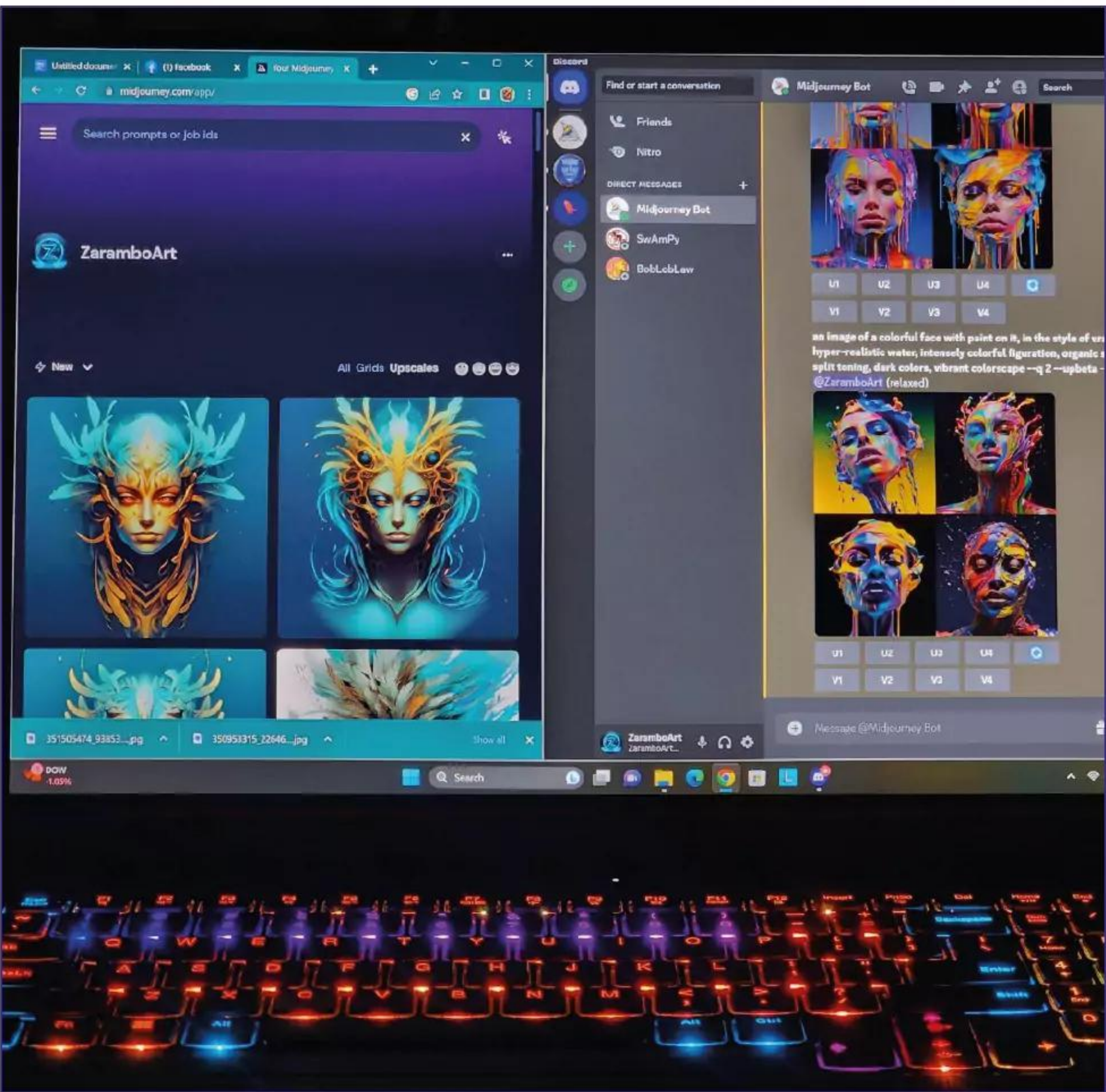
02 The digital composition

I decided I wanted to learn something new and digital art was going to be it. Dipping my toes in, I learned to use procreate on the I-pad and eventually corel painter and photoshop on my laptop. I spent the next few years learning to make cgi imagery, animations, and physic simulations primarily using z-brush and maya. I took the photorealism skills I learned with Dru and applied them to my digital art. This new workflow was keeping me inspired, not only could I make 3d photoreal references, but I could now print them on my 4k anycubic resin printer in my studio and paint physical objects.

At this point in my career technology advancements had been exponentially growing, and the rise of A.I. was now being introduced to the general public. This had my interests peaked, and I started to study the possibilities of large language models such as stable diffusion, and midjourney. When midjourney v.5 released, the quality of references it made was beyond uncanny. Although it struggled with many things like hands in the past, it was now capable of generating top notch images. I created thousands of reference images to paint from, and chose the "mind melter" motifs to be one of the first series I bring to life using this new technology.



This image was created by using Midjourney v4. I wanted to make a colorful, drippy looking portrait, and by using the prompts "Melting, faceless, psychedelic, colorful, 8k, hd, cinematography" I was able to achieve that look. I used topaz labs gigapixel to upscale the image to 4k, and then remastered the image in photoshop. (photopea.com and stability.ai are free alternatives to photoshop and topaz). Once I had fine tuned the image, I was happy with the result. I especially liked the perspective and the drippiness of the head, the colors are bold which contrast nicely to the muted background.



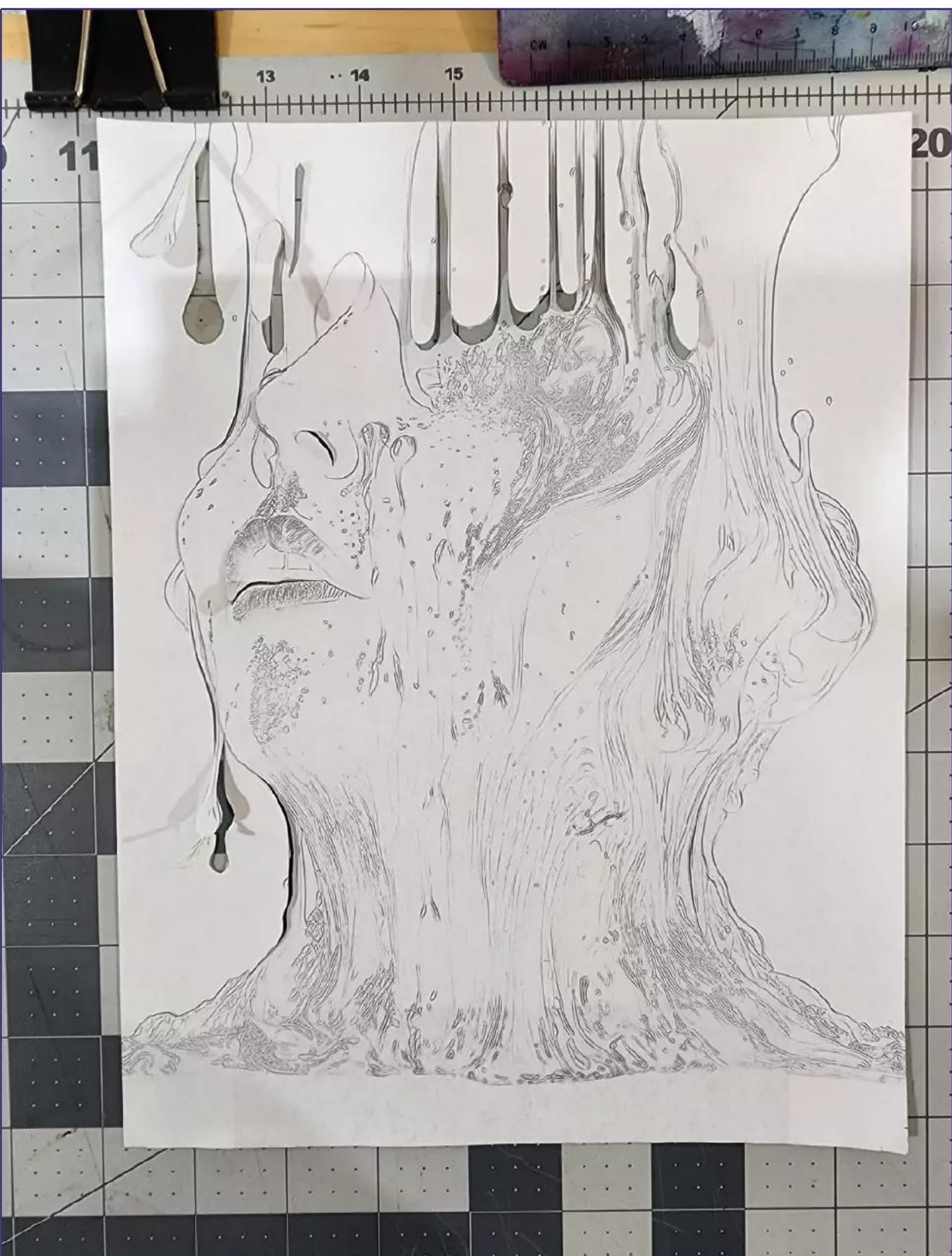
03 The Surface

The surface is a piece of 8.5" x 11" synthetic paper from Dru Blair. I wanted to keep the size the same as the first two in the series. The smoothness of the paper allows for a photorealistic look, while the toughness allows you to use different reductive painting techniques which normally would be off the table.



04 Template / stencil

Having correct proportions is fundamental when starting a work like this. For this piece, I made a digital line drawing of the reference using photoshop. I printed it onto a sheet of copy paper as well as onto my synthetic paper. Using an exacto blade, I cut a 2 part stencil from the copy paper making sure I leave certain areas connected so I don't lose any pieces. I'm focusing on the outline of the head, as well as the drips at the top.



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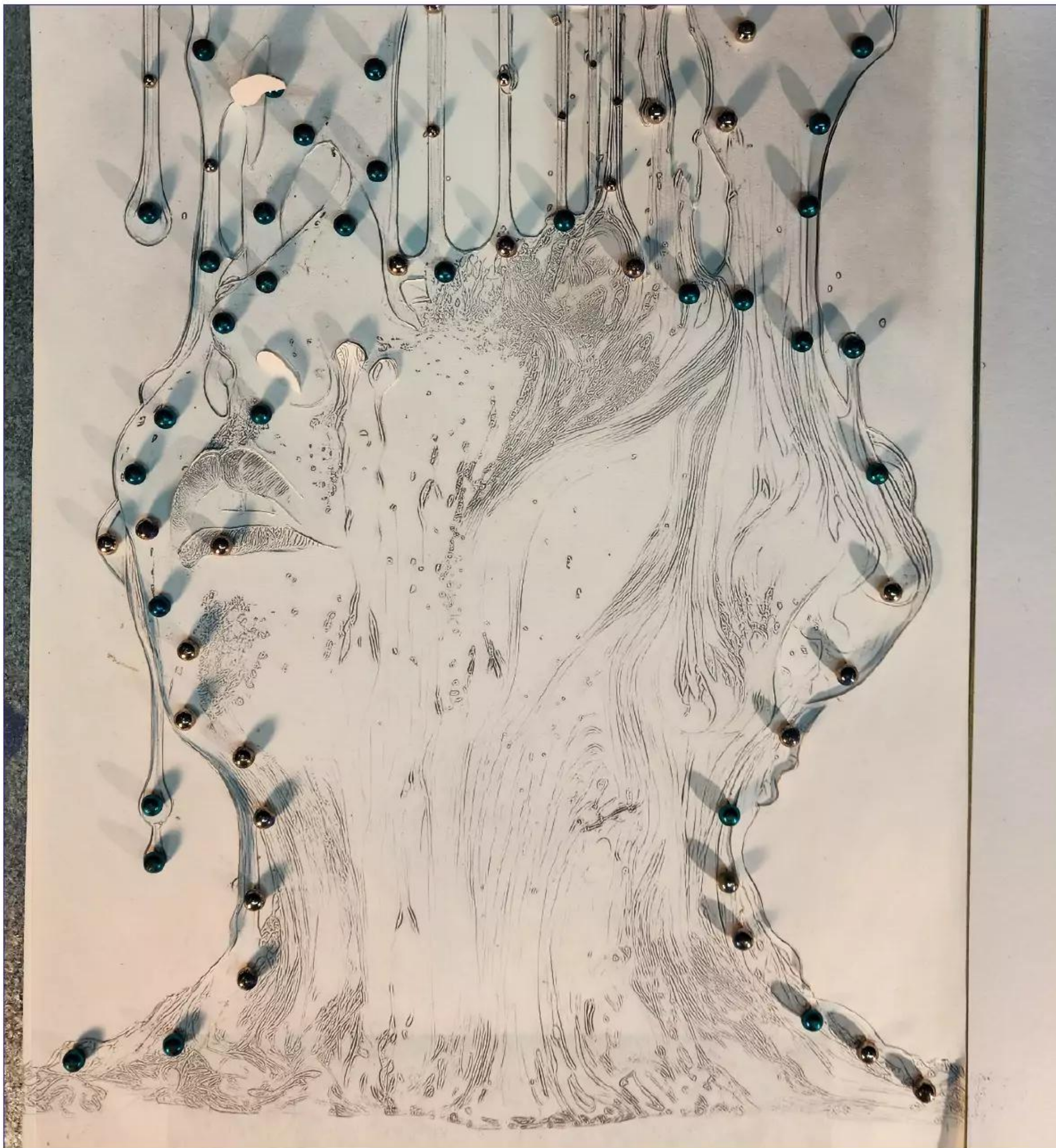
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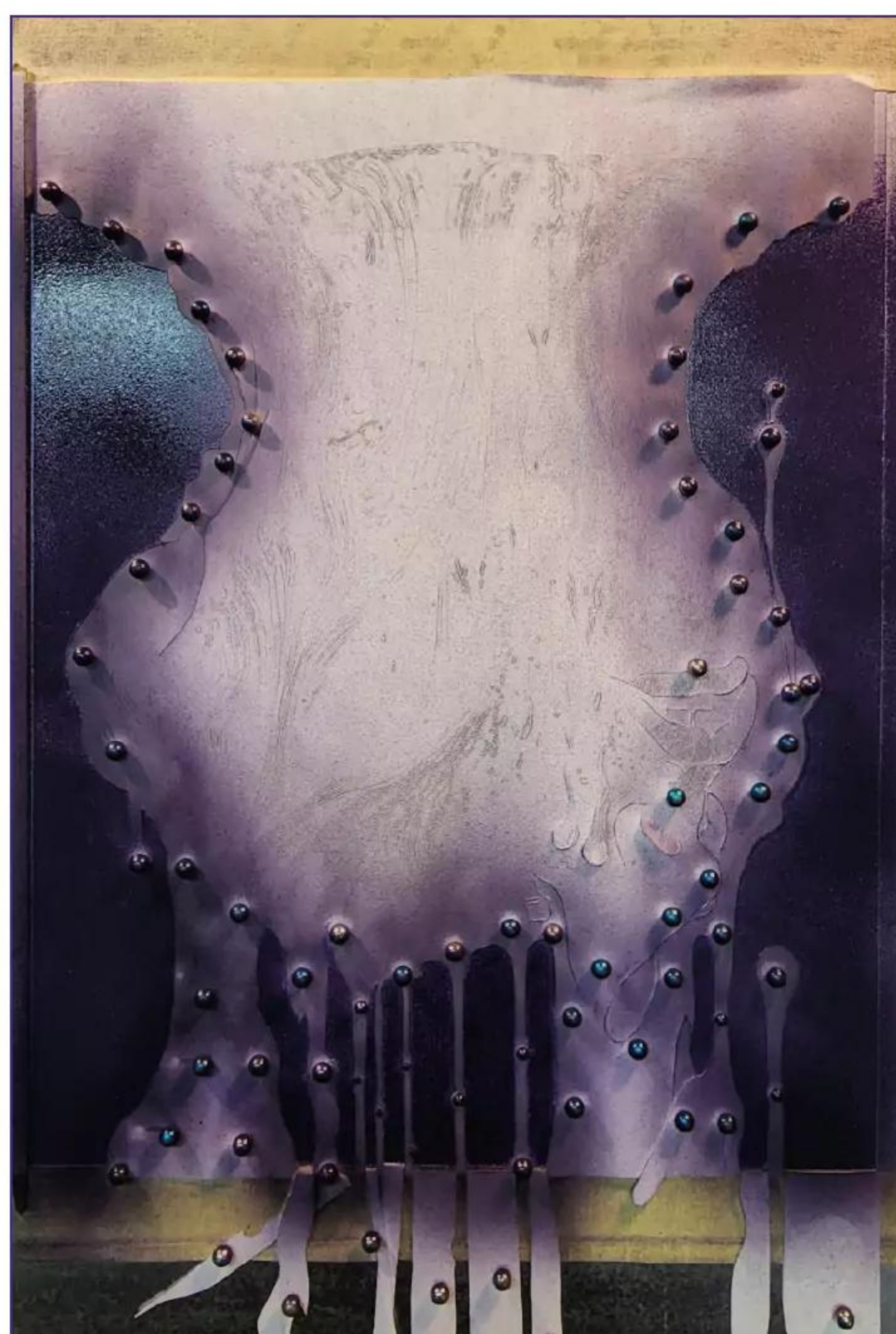
05 Transferring the drawing

I attached my synthetic paper to a metal sheet, securing it with tape around the edges. I then place the head stencil that I cut over the area I want to protect from paint. Making sure the areas are lined up, I use buckyballs (tiny round magnets) to attach the stencil onto my painting surface. Next I print an additional reference photo that I attach over it all so I can check proportions by flipping back and forth. (flip method).



06 Painting back-ground

I'm choosing to start the painting upside down so I trick my brain into painting shapes, and not what I think a painting like this should look like. I start with the background, by mixing a variety of paints including white, so that the final color is smooth and consistent.



07 Lip color

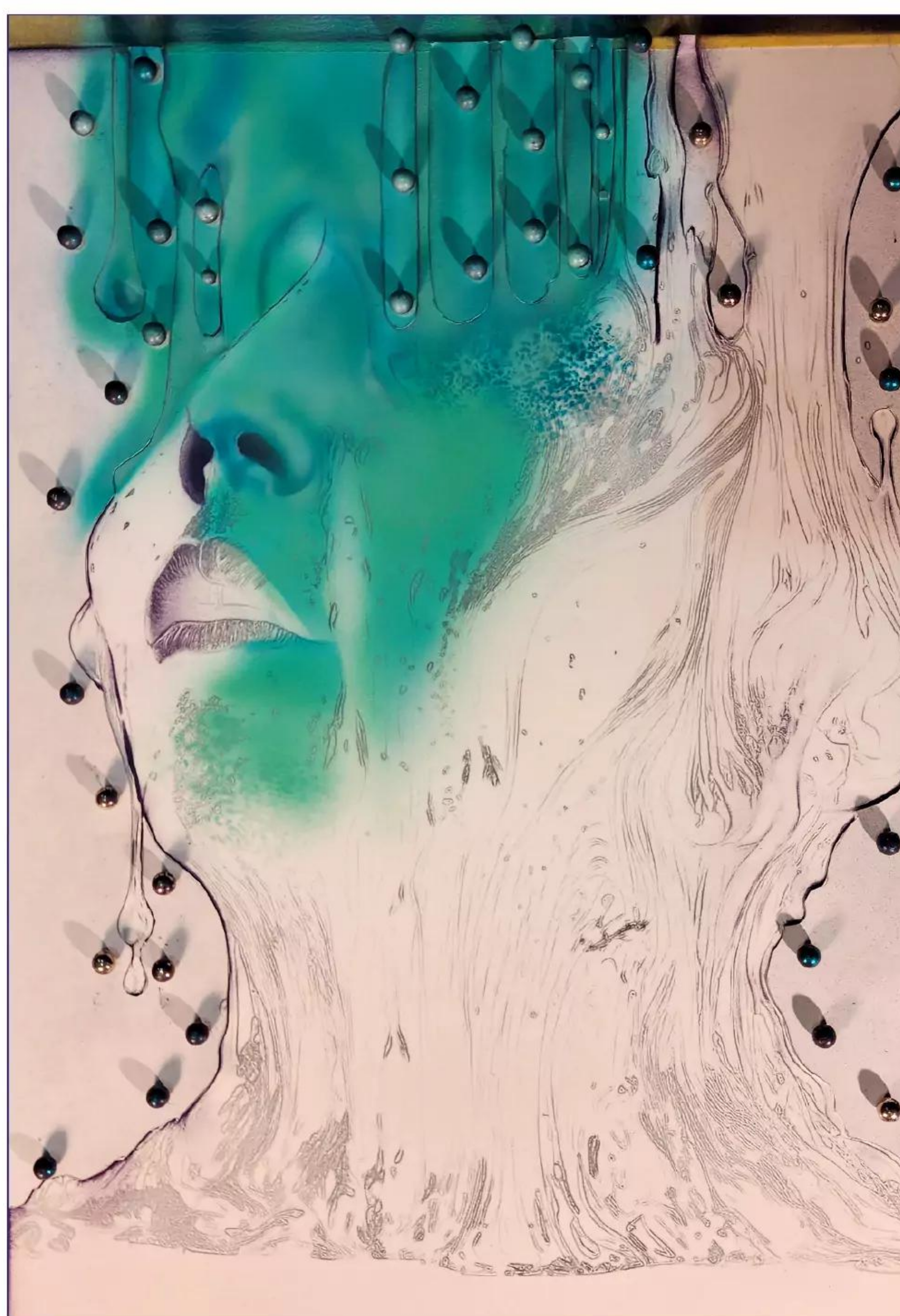
Next I use the remainder of the background color on the nostrils since the value and hue are the same. I decide to add a couple drops of water into my airbrush after I run out of paint, which gives me the perfect washed out value to start the lips. When the paint is out, I clean my airbrush, flip the painting right side up, and take off the stencil to see my results. So far so good!



08 Painting drips into face

Next I attach the background stencil onto the areas I just painted, making sure everything is dry first. I turn the painting upside down again, and start to mix the green color for the top drips, cheek, and nose. I paint in many layers mak-

ing sure each is dry, and try to not flood the painting. It's better to pace yourself rather than trying to paint it in one shot. This also allows you to make mistakes as you go, since you'll be able to correct them later on. However, making no mistakes in the first place is the fastest method of painting!



09 Developing drips with eraser

After adding the green paint, I applied the blue hues on the face where some shadow areas are. A skin stencil was

used in between the nose and ear. I use a typewriter eraser to carve out the drips down the face, as well as the teeth. I flip the project right side up and look at the progress so far.

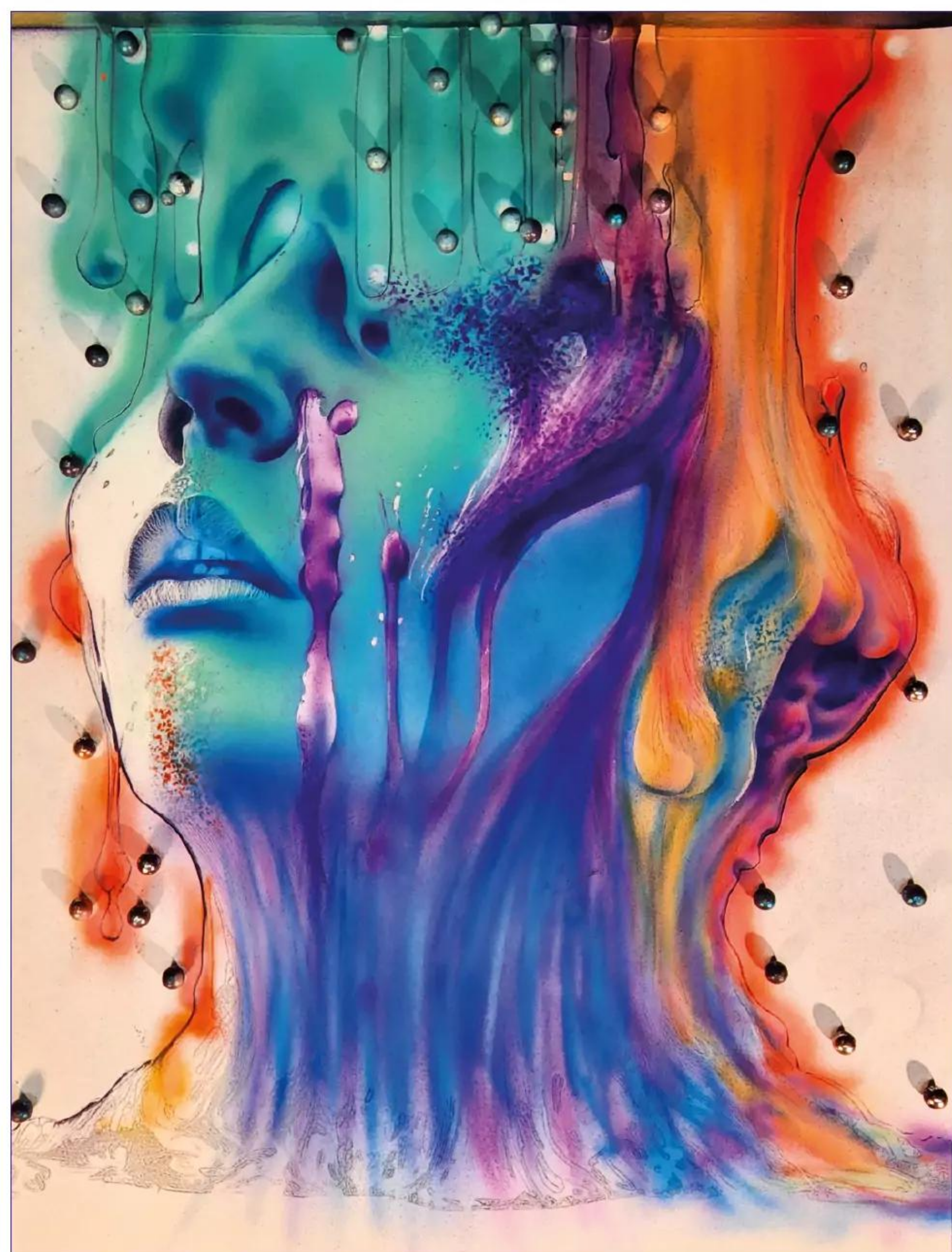
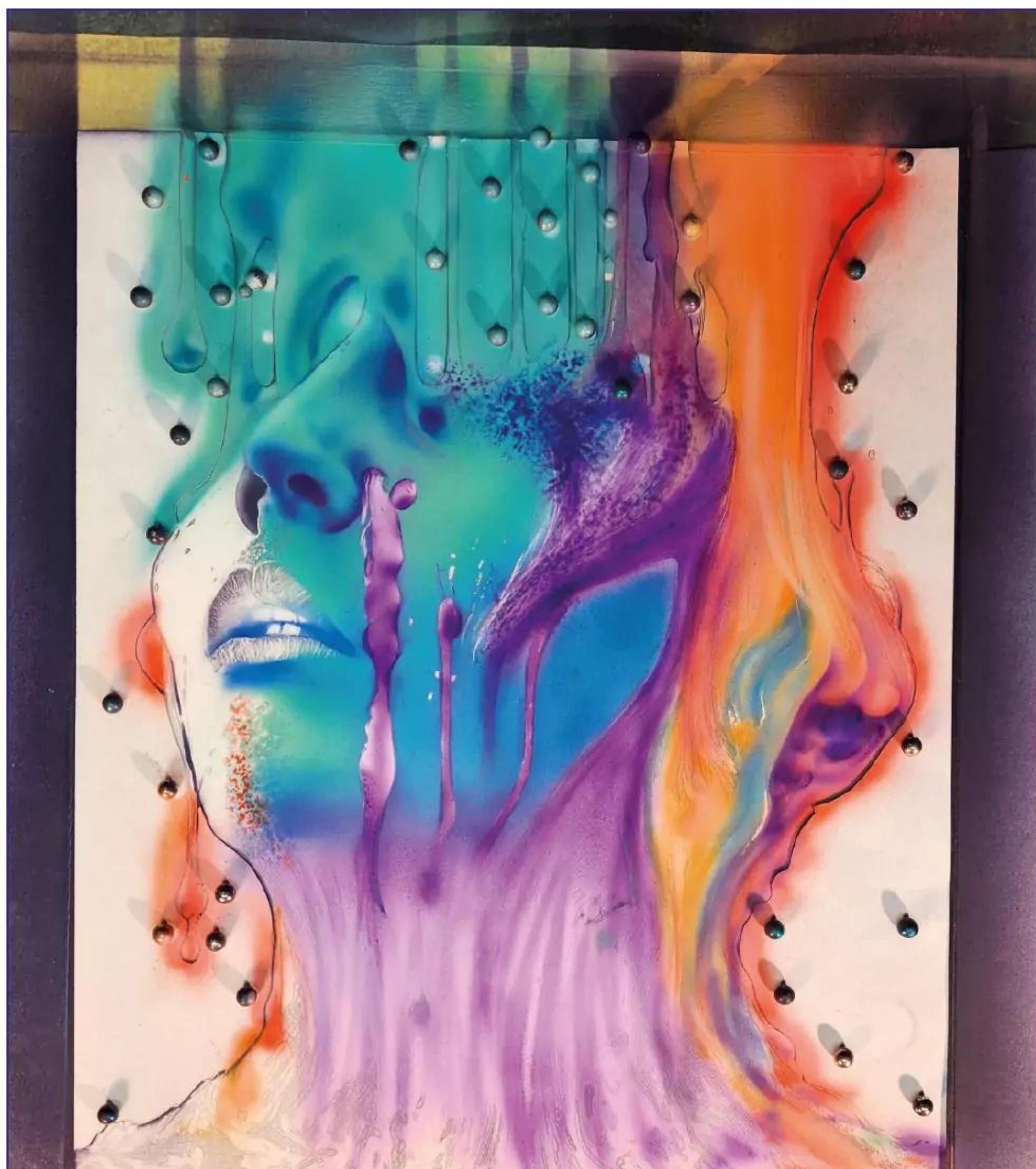


10 Adding color and covering the white paper

I work the purple drip next using a combination of red violet and violet. I use a small french curve with a stencil to protect the green face, and to achieve sharp clean edges. I empty the remainder of purple paint throughout the neck. I continue with oranges into yellows, making sure all of the white paper is covered.

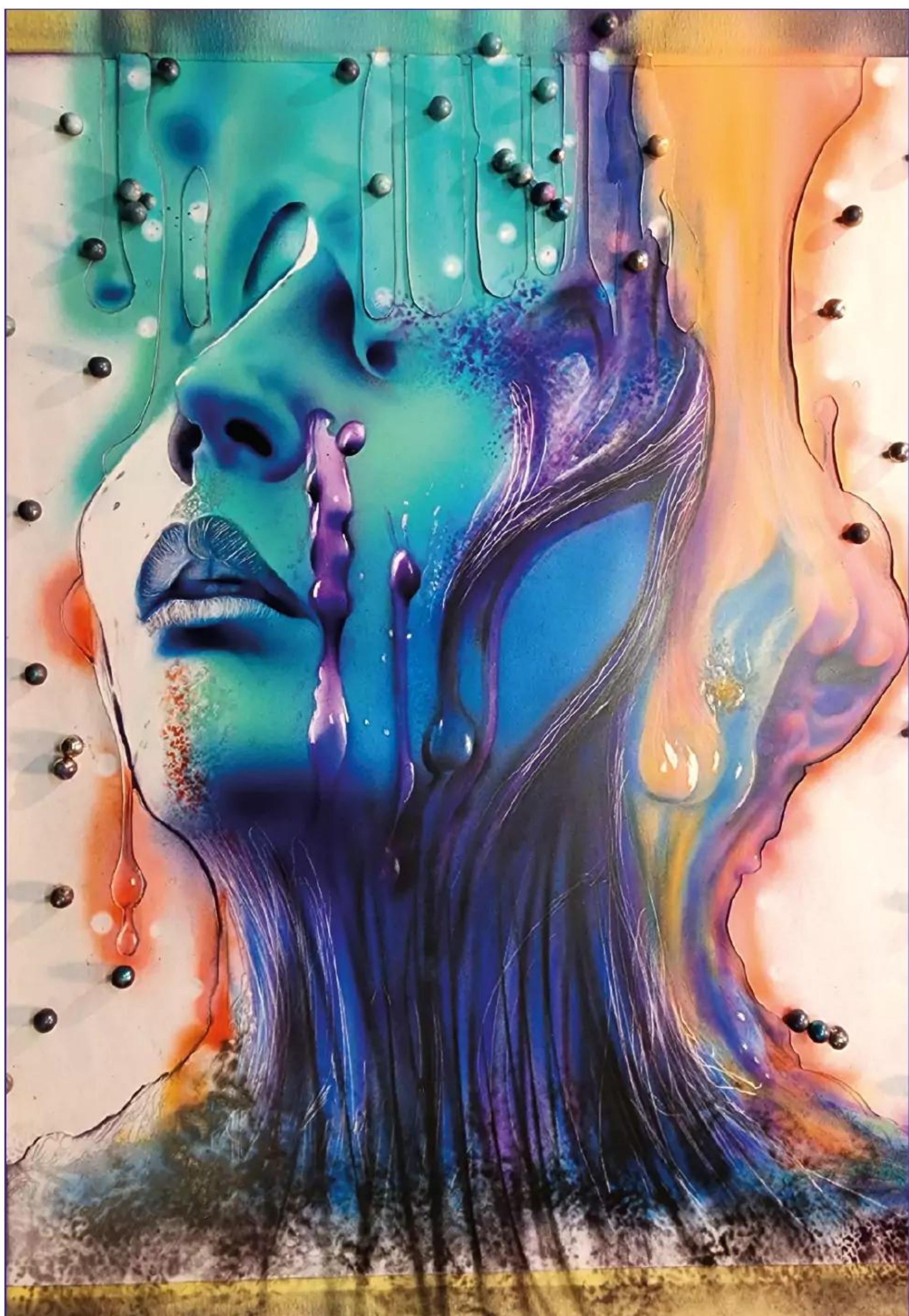
11 Blue and black

I add blue to my gun next to fill in the rest of the neck, and to add shading to the drips and upper lip.



12 Adding black and shadows

Next I freehand black lines onto the neck then switch to a french curve to embellish the purple drips. I add a texture stencil to the bottom neck to add noise and help cover the white paper.



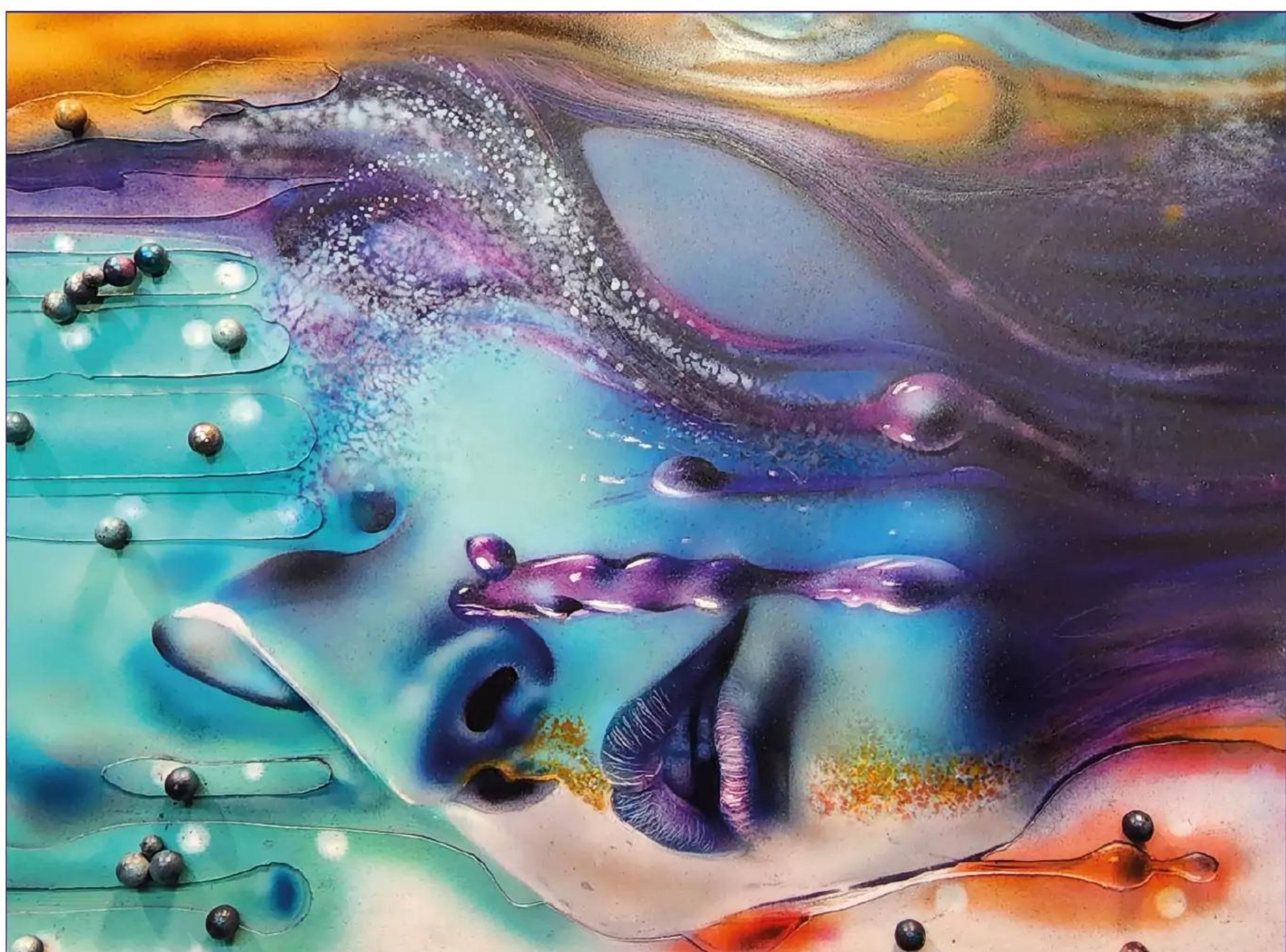
13 Using skin stencils for texture

Keeping the texture stencil on hand I switch to the purple paint and continue developing the neck. I paint transparently to keep the details I already put in, and focus on reaching the values of the reference photo. I lay the paper sideways, put white in my gun, and add texture with the skin stencils on the purple dips. I continue to the neck area, the chin, nose and the rest of the drips adding texture to areas that were too sterile looking.



14 Erasing for highlights

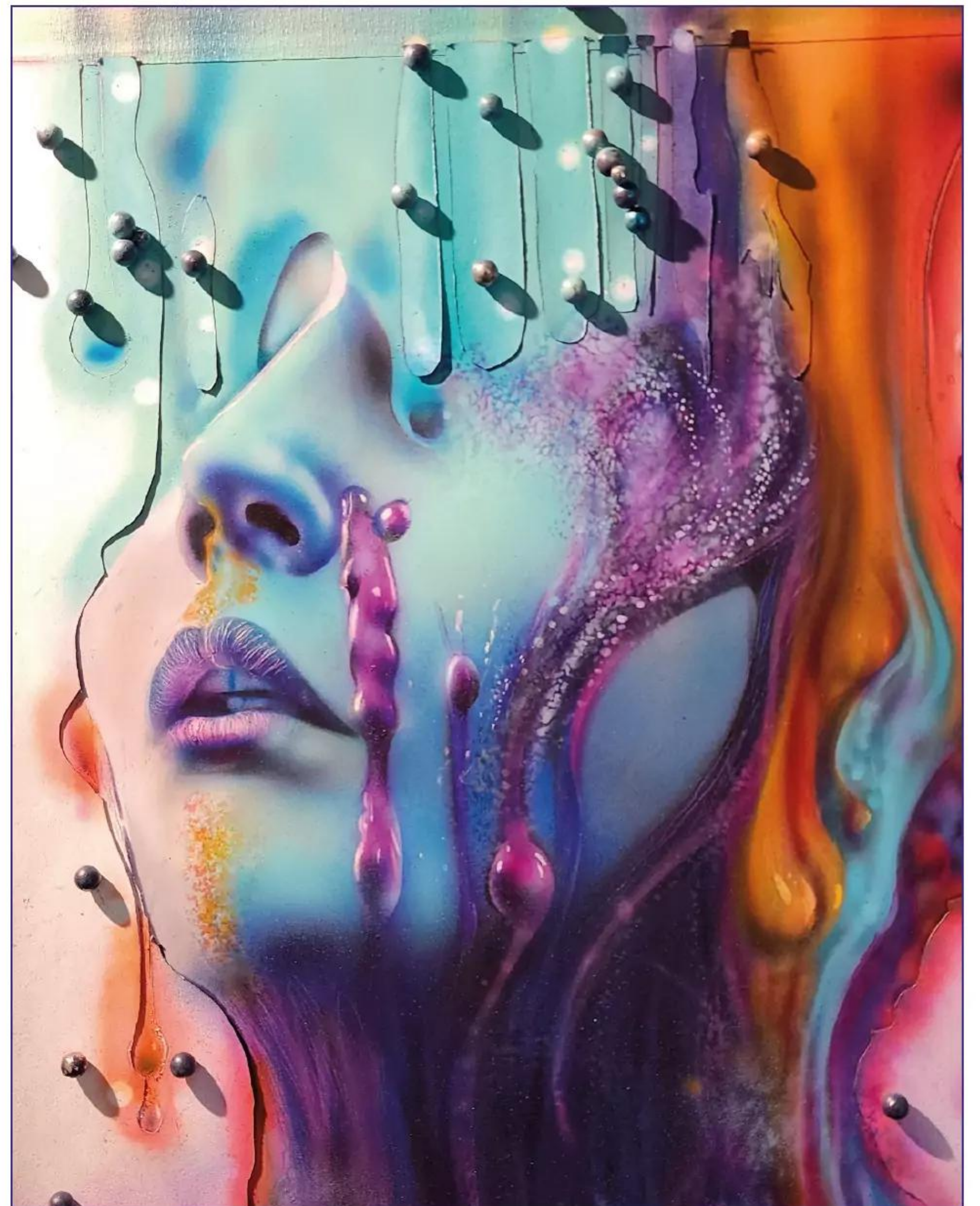
I take a blade, and remove paint where the white highlights are. This includes the bridge of the nose, lips, left orange drip, and the purple drips across the cheek.



15 Developing forms

Setting the paper right side up, I go through areas with different transparent hues to darken the values that I'm aiming for. Working transparently allows me to keep

important detail, darken values, and to be able to more easily remove paint in the highlighted areas. However it is possible to go too dark, so I paint slow building layers up one by one making sure not to go too heavy.



16 Remove the masking

Take off the background stencil and get an overview. I still have one last area to work on: I need to

further intensify the yellow on the right side of my face and draw it down to the shoulder area. You now have the completed painting of the reference photo!



17 Signature "Z" in the corner

I signed it using a blade in the bottom right corner with my signature -Z-



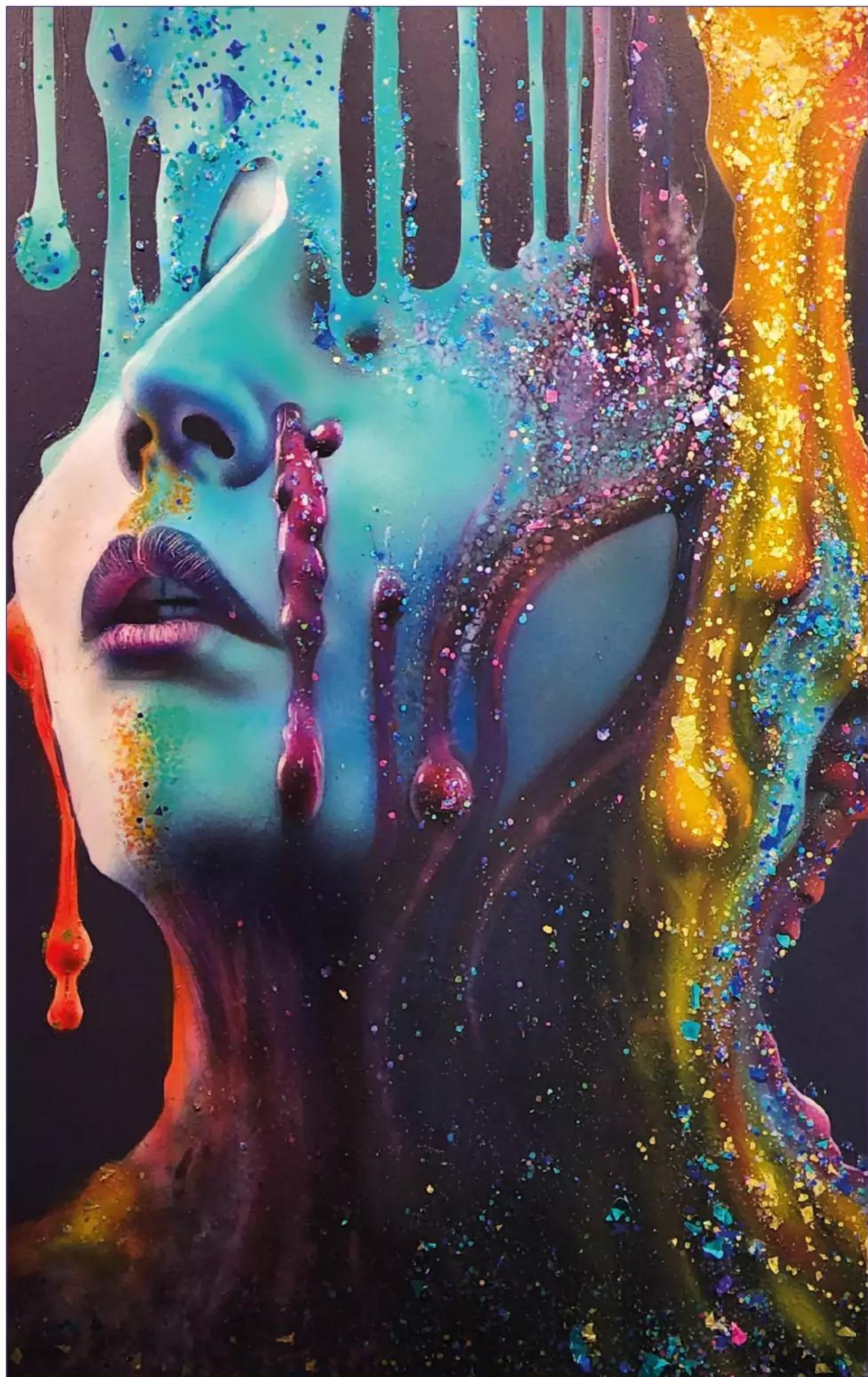
18 Apply flake

I take the painting off the easel, and set it on top of a scrap sheet of paper to spray a light clear coat. I wait for it to dry and brush on purple, blue, and gold flake glitter. Dabbing with a brush works great but will leave a glossy and streaky finish.



19 Clear coat finish

Since I didn't want the glossy areas over the mat look of the face. I decided to spray a light mat finish over the entire painting. A few coats of the mat clearcoat and there was no more unwanted shimmer, only the shiny flake flowing down her face.



JOSHUA A. ZARAMBO



The American artist Joshua A. Zarambo, from Richmond, Virginia, began his artistic journey in high school and professionalized his skills while studying at Piedmont Virginia Community College in Charlottesville. In 2015, he spent several months studying the art of the old masters and classical painting techniques at the Vienna Academy of Visionary Art in Vienna, Austria. Back in the USA, he attended more than 16 seminars at the Blair School of Realism in South Carolina until 2020. He has worked as a mural designer at international music festivals such as the Suwannee Hulaween Festival in Florida, Electric Forest in Michigan and Vienna Burners Ball in Vienna. He has also created impressive murals at the Powhatan Hill Community Center in Richmond, Virginia, and for the Museum of Illusions in

Miami, Florida. His paintings have also been exhibited in Virginia, Alabama, Kansas and California, including as part of the exhibition "Under Pressure: Painting with Air - A Survey of Contemporary Airbrush Realism", in which Dru Blair, Silvia Belviso and Alan Pastrana also took part.

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PYRAMID

Venezuela-based artist Irán Caro loves space, the sun, planets and all things supernatural. His paintings depict cosmic designs with bright lights and color gradients, simple shapes and impressive atmospheres, which he creates by combining a

wide variety of textures and effects. This makes his work "Pyramid, cosmic connection" an ideal work for airbrush beginners, who will find many individual challenges in one artwork.

Irán

EQUIPMENT – PYRAMID

Airbrushes: Paasche Single Action H-3 and Sogolee Double Action 4200

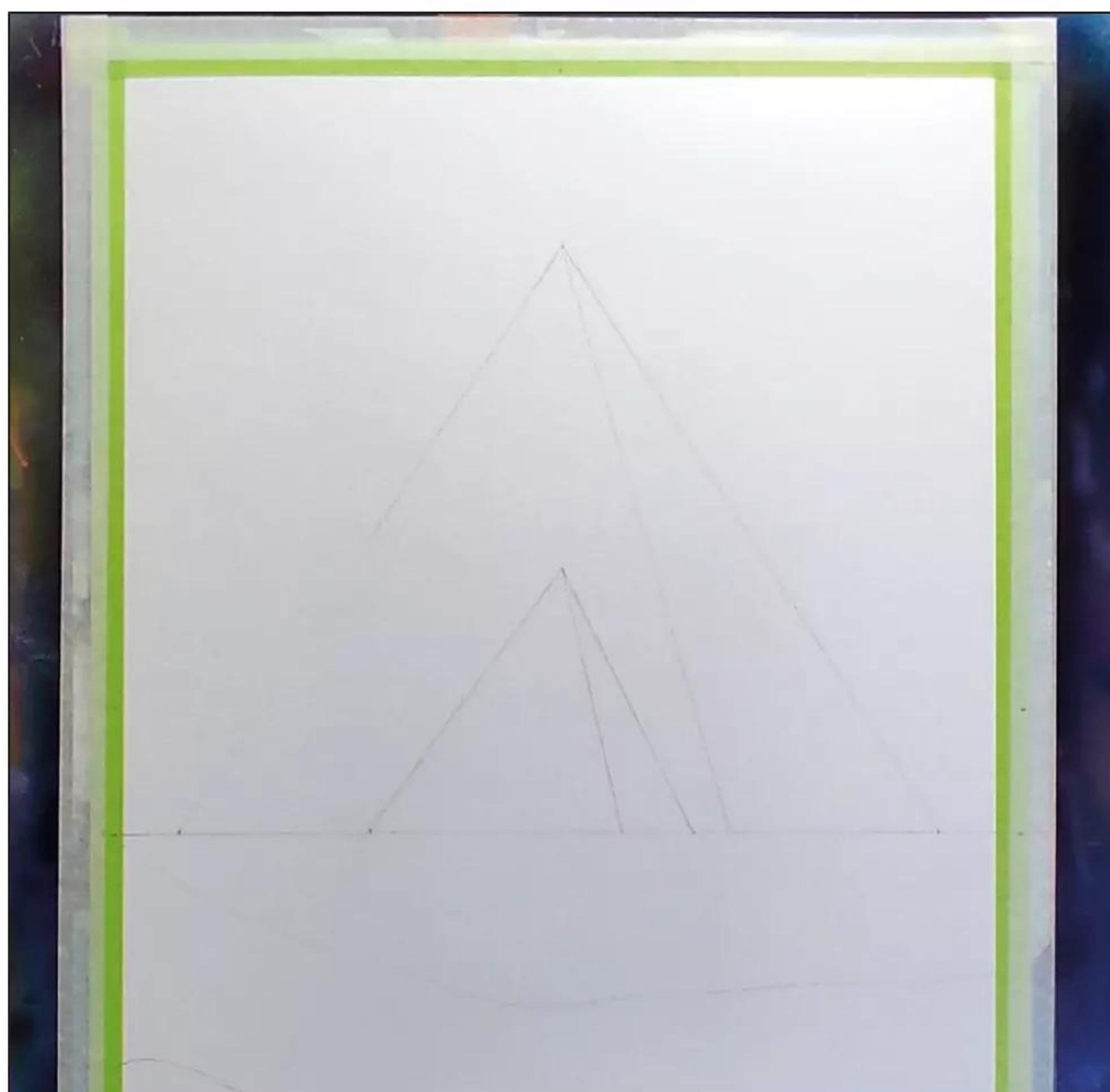
Colors: Iran Atelier Color multipurpose acrylic paints. Colors; White, Black, Basic Blue, Yellow, Red, Turquoise, Fluorescent Fuchsia, Fluorescent Orange, Navy Blue, Lacquer.

Substrate: Ecological Fabriano cotton paper, 200 grams thick, dimensions: 70 x 50 centimeters.

Additional materials: 3M and paper adhesive tape for covering, copy paper

01 Preliminary drawing

I create a drawing on the Fabriano paper. You can also use illustration board or canvas. Then place the sheet on an MDF or PVC base measuring 80 x 60 cm and mask the edge with adhesive tape to create a one-centimeter border.



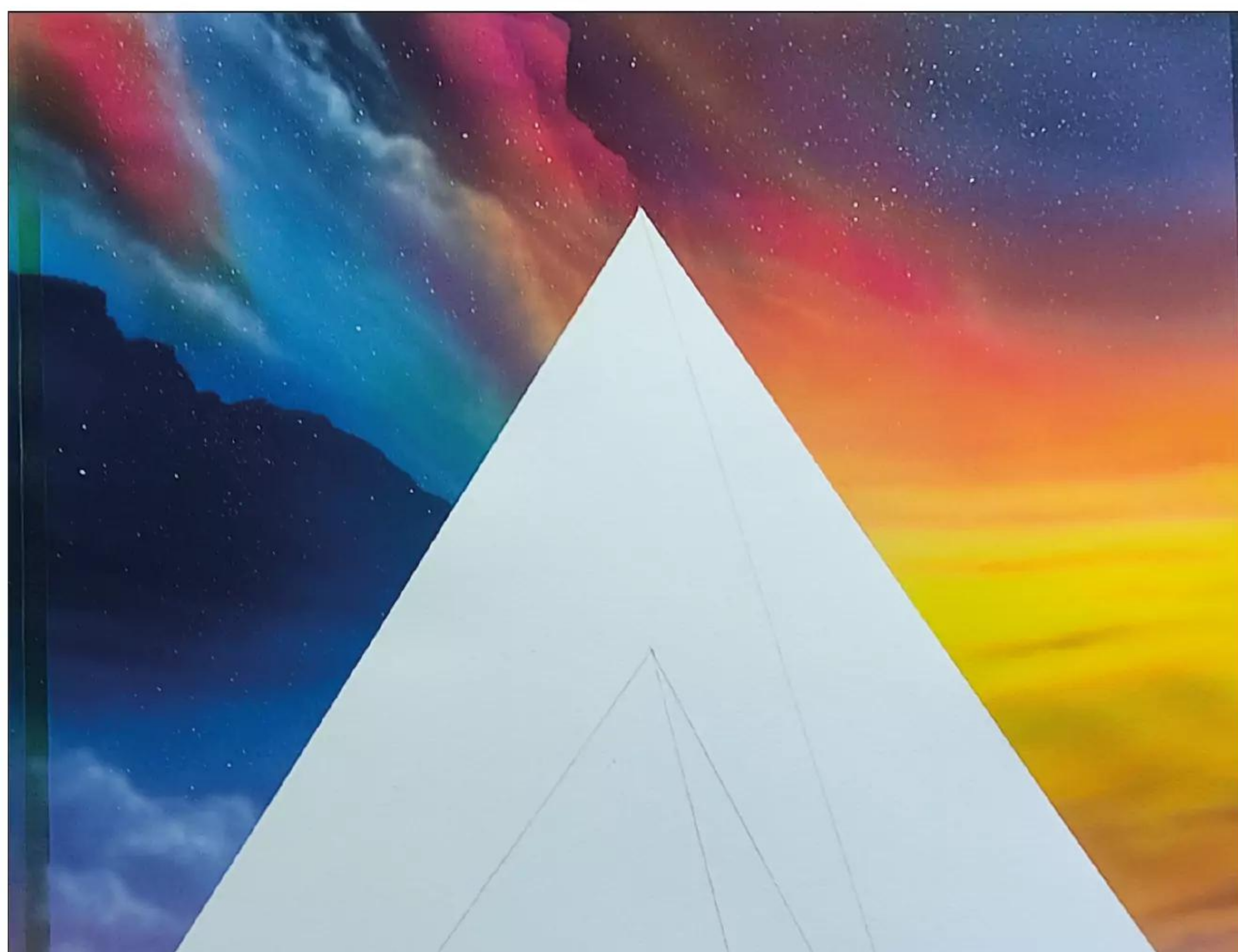
02 Mask pyramid

Starting from the horizon upwards, I mask the entire pyramid and the lower bid area with adhesive tape and copy paper.



03 The background

I start by painting the background. This will be a sky where the sunset and sunrise meet. I use a torn piece of cardboard to create some high-contrast effects and sharp boundaries, for example, between the starry and cloudy sky or above the top of the pyramid. I start with a light blue base tone; blue and white on the left and a touch on top on the right. Then I paint the effect of a sunrise on the left-hand side and a pastel yellow tone of yellow and white on the other side. There I create the effect of a sunset by painting the colors navy blue, red, orange and fuchsia on the yellow background.



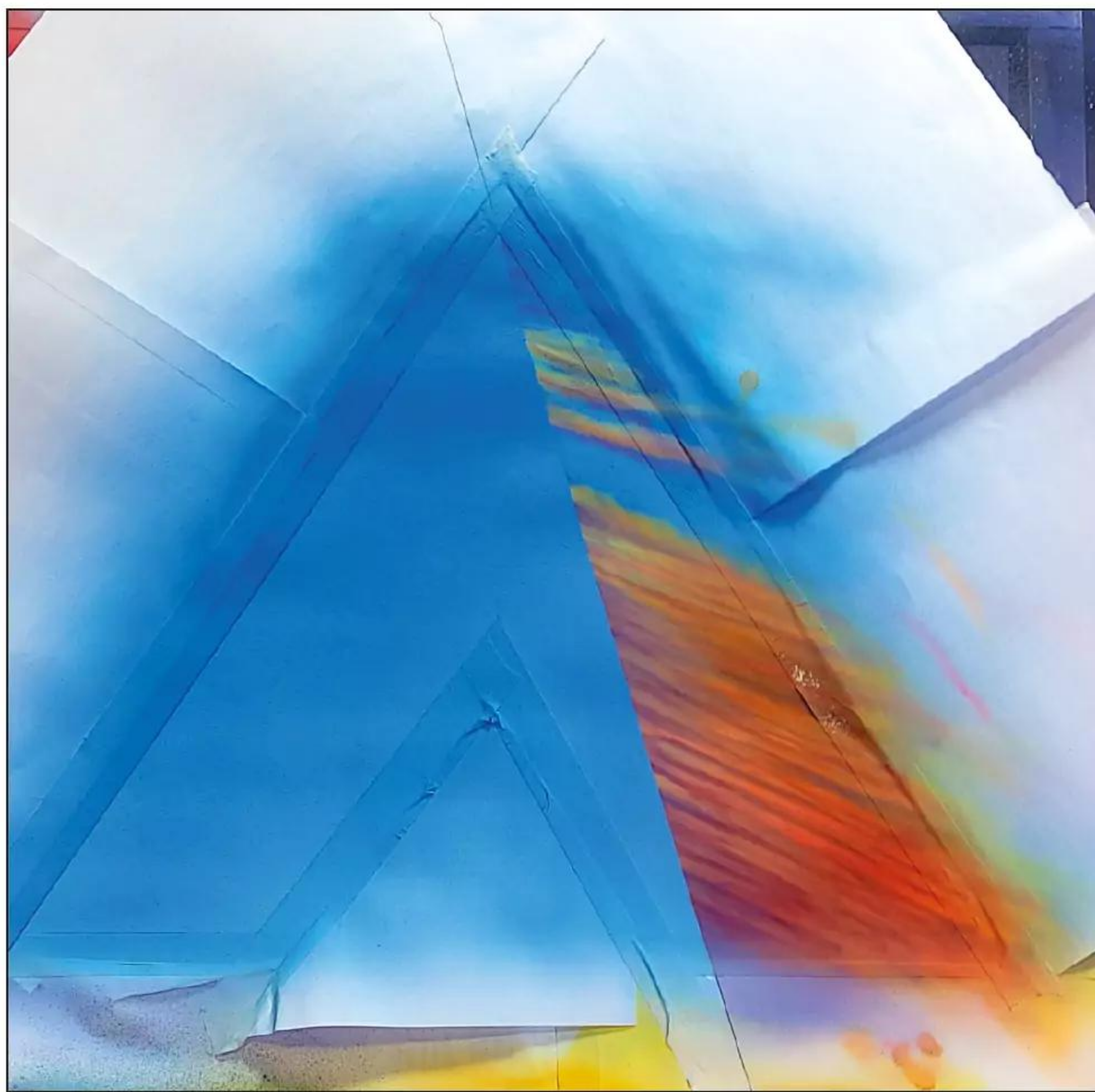
04 Masking the large pyramid

Now we paint the pyramids. To do this, I mask off the outer contour of the large pyramid and completely tape off a small pyramid in the middle with adhesive tape. A part of the large pyramid is then left free in the middle, which looks like an upside-down V.



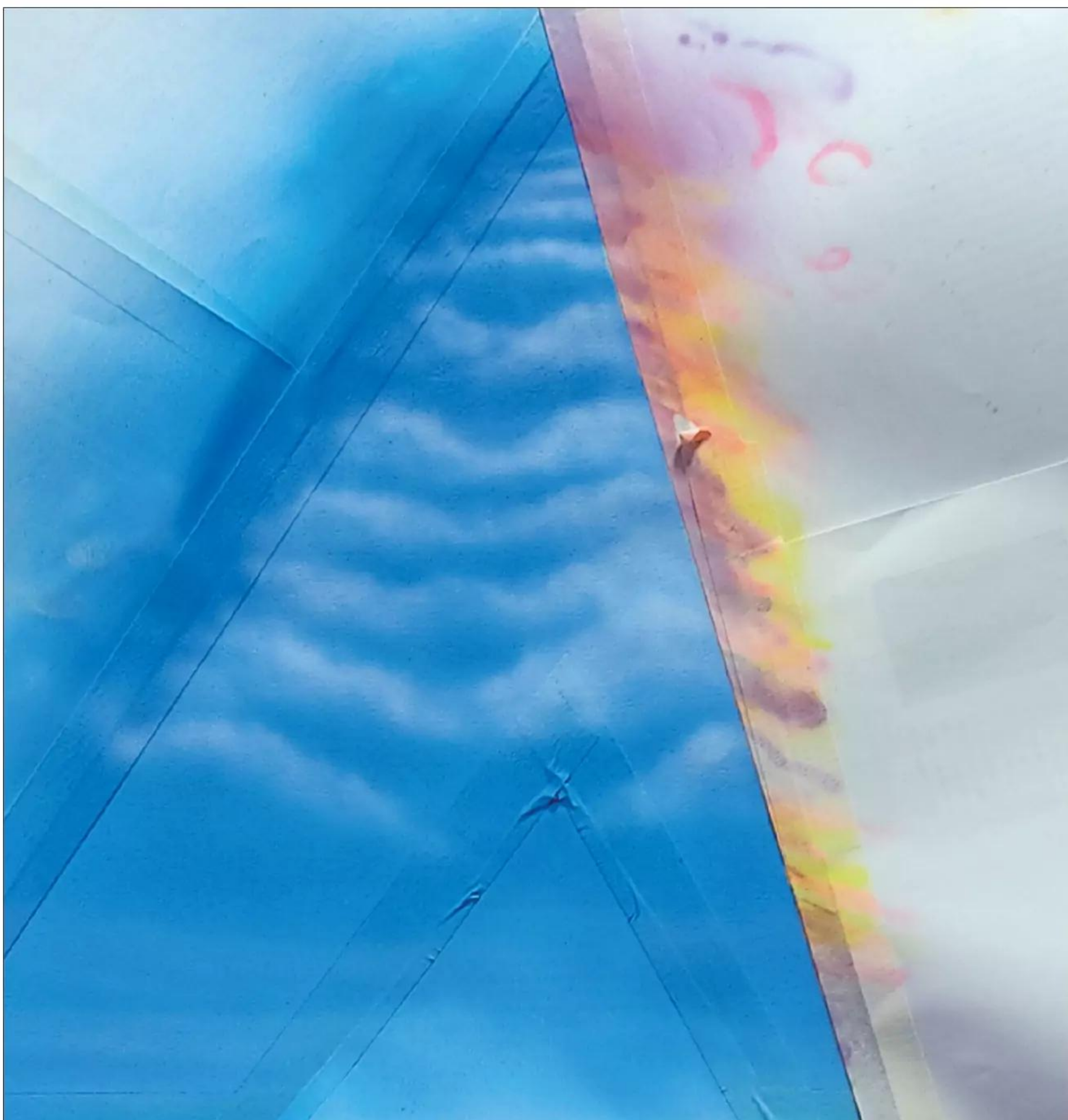
05 Left side of the pyramid

First, I prime the entire pyramid with sky blue. Then I separate the left side with a pencil stroke and mask it for a short time in order to paint a cloud effect with yellow, orange and red on the right side of the sky blue. The effect essentially consists of a horizontal, slightly slanted line structure, which will later be recognizable as a reflection of the sunset.



06 Right side of the pyramid

Now I cover the right-hand side and turn my attention to the light blue left-hand side of the pyramid: here you paint a similar cloud effect with white. However, these clouds are less linear and more friendly and fluffy and can only be seen as light veils in the lower area.



iwata

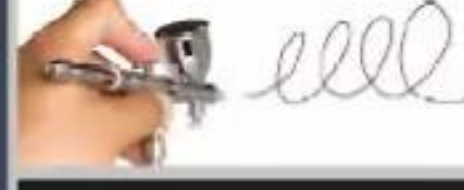
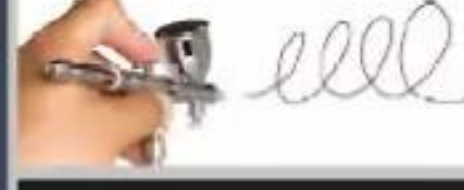
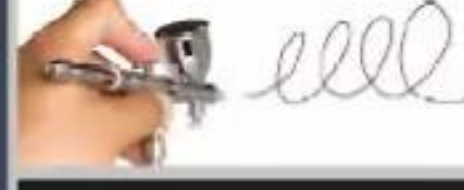
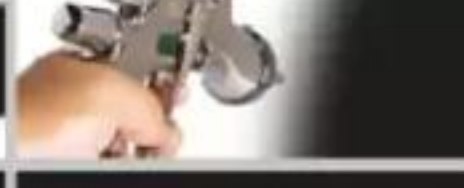
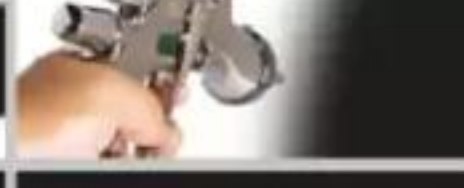
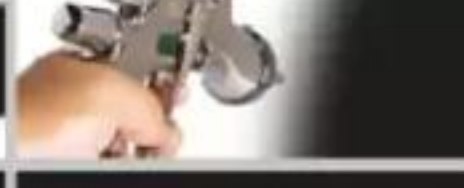
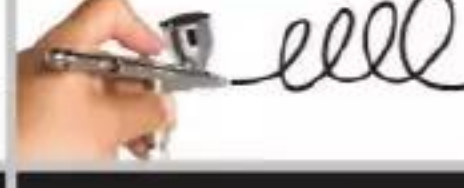
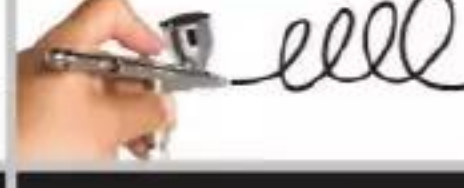
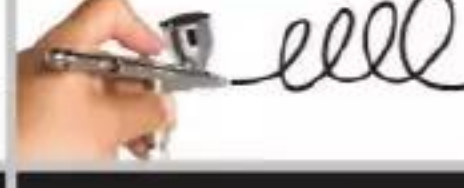
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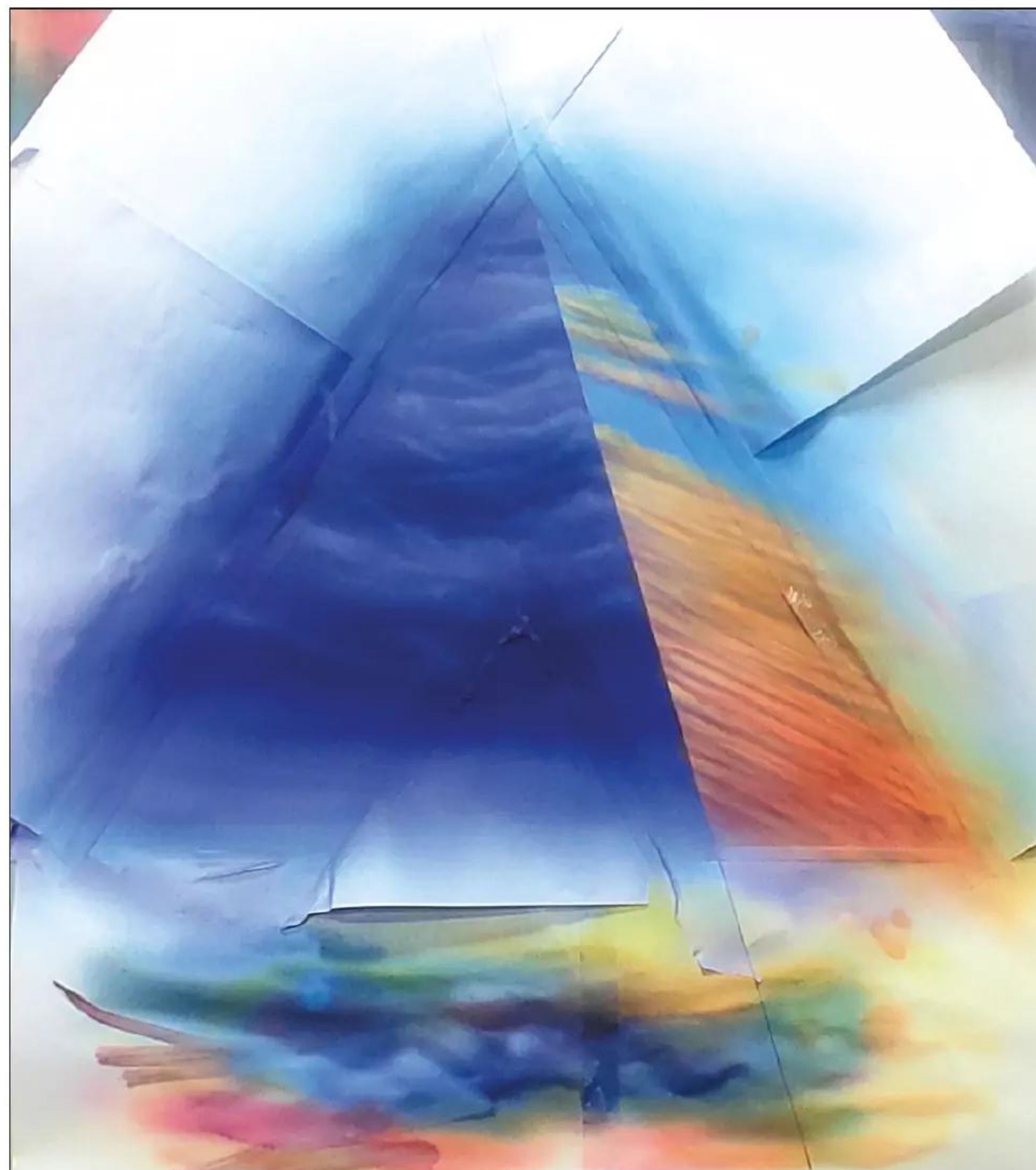
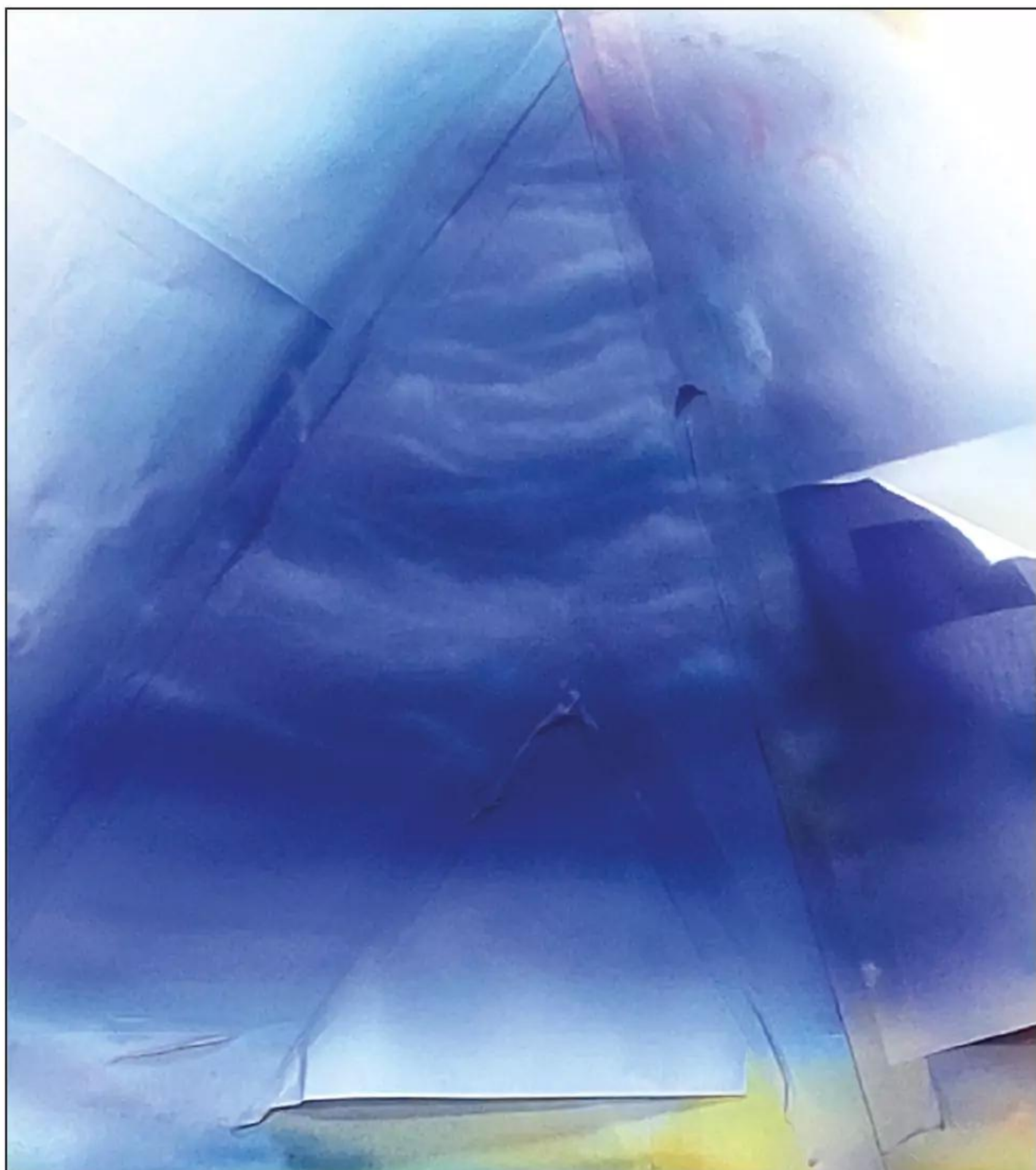
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07 Darken the pyramid sky

Then I spray a gradient of navy blue paint over it to darken the sky. After removing the masking from the left side

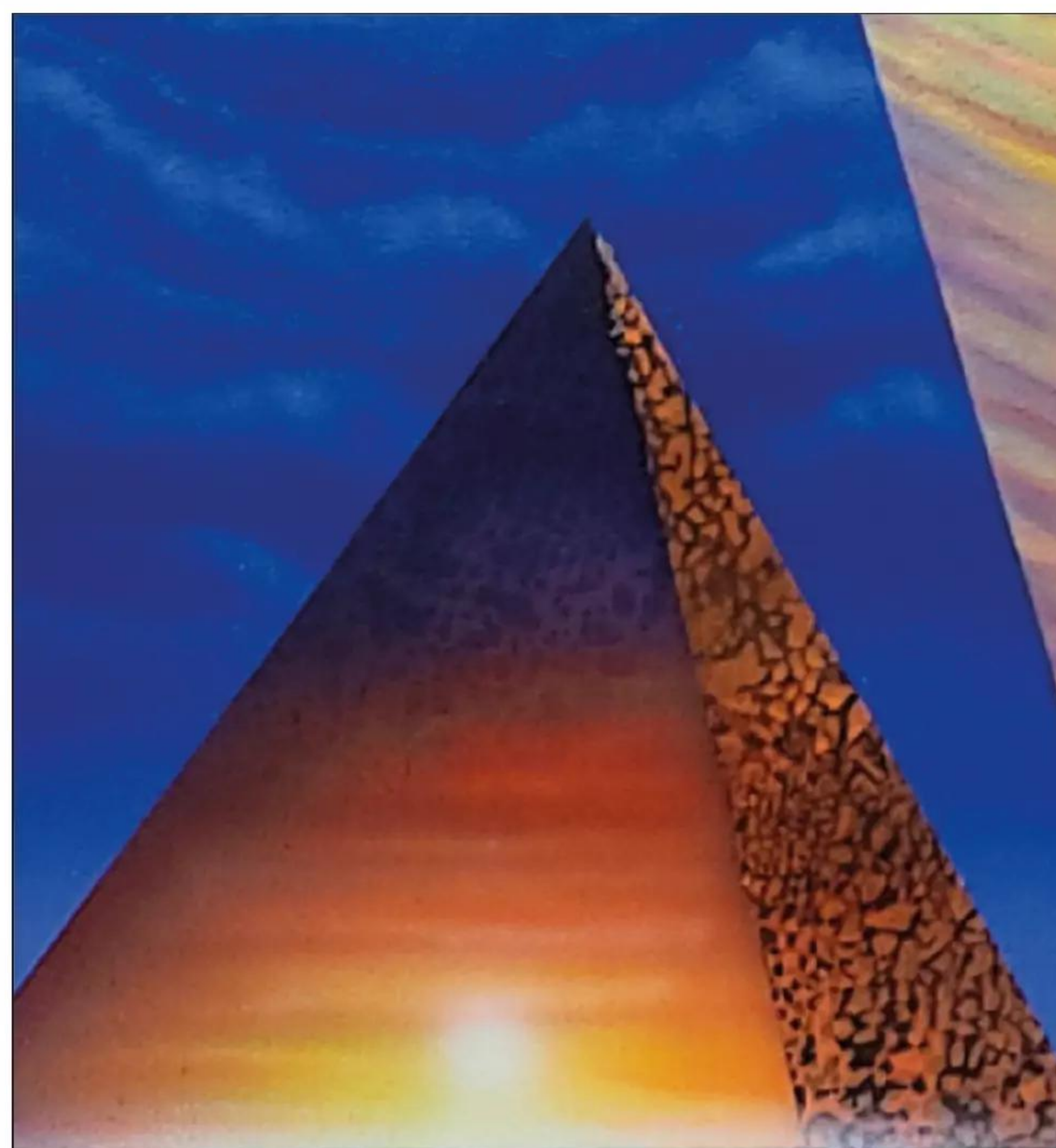
of the pyramid, it looks like this.



08 Small pyramid

We continue with the small pyramid. To do this, I un-mask its outline and leave it completely free. I then proceed in a similar way to the large pyramid: I divide the surface into two areas and mask the right-hand part first. On the left-hand side, I create a sunset using white, yellow, orange and red tones as well as a little Baloo at the top. I then switch the

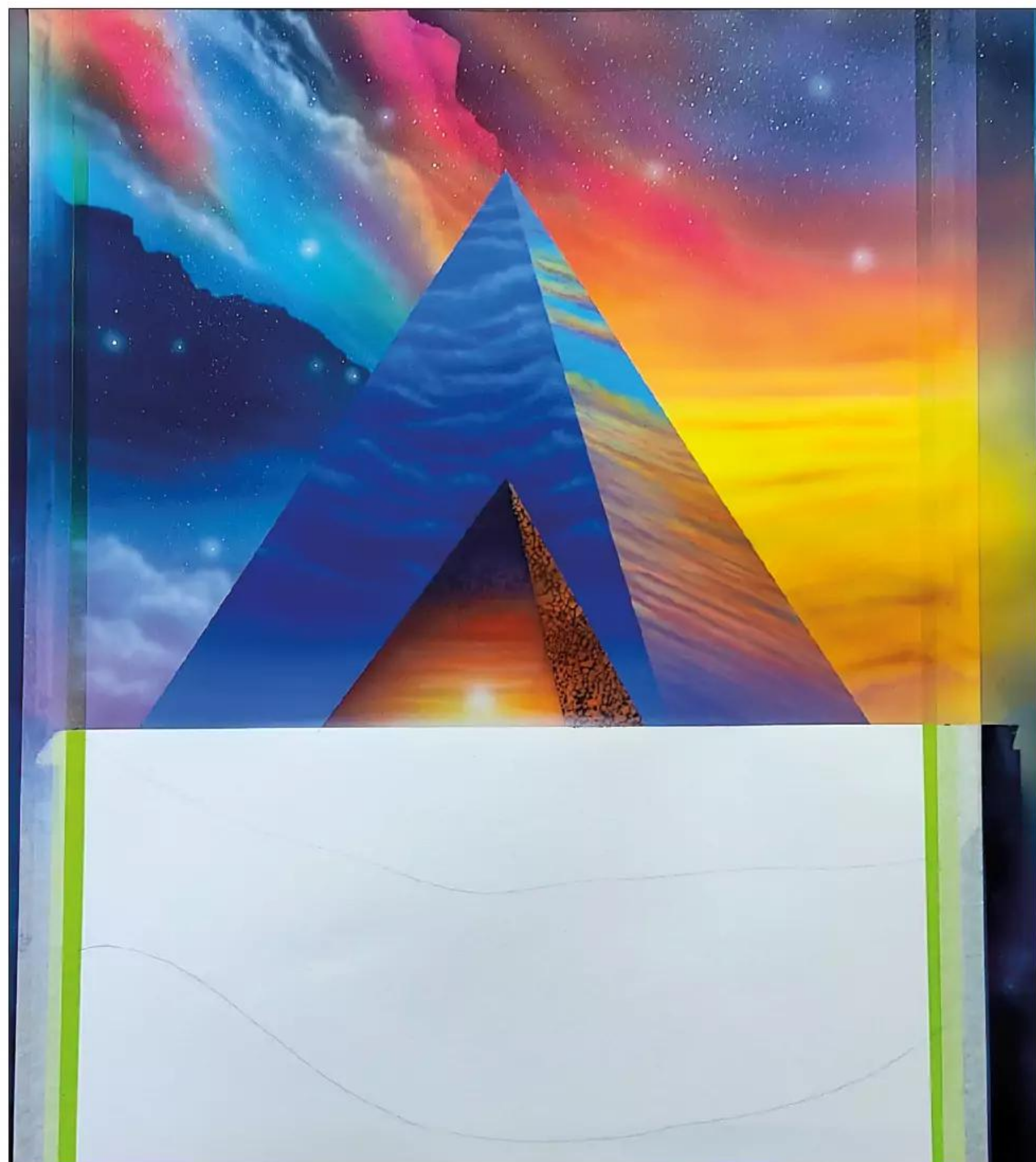
masking to the other side and paint a stone effect on the right-hand side. To do this, I first spray the area with a single orange color and then paint a dot and circle texture with black. Then I remove the masking from the pyramids and the horizon.



09 Sea level

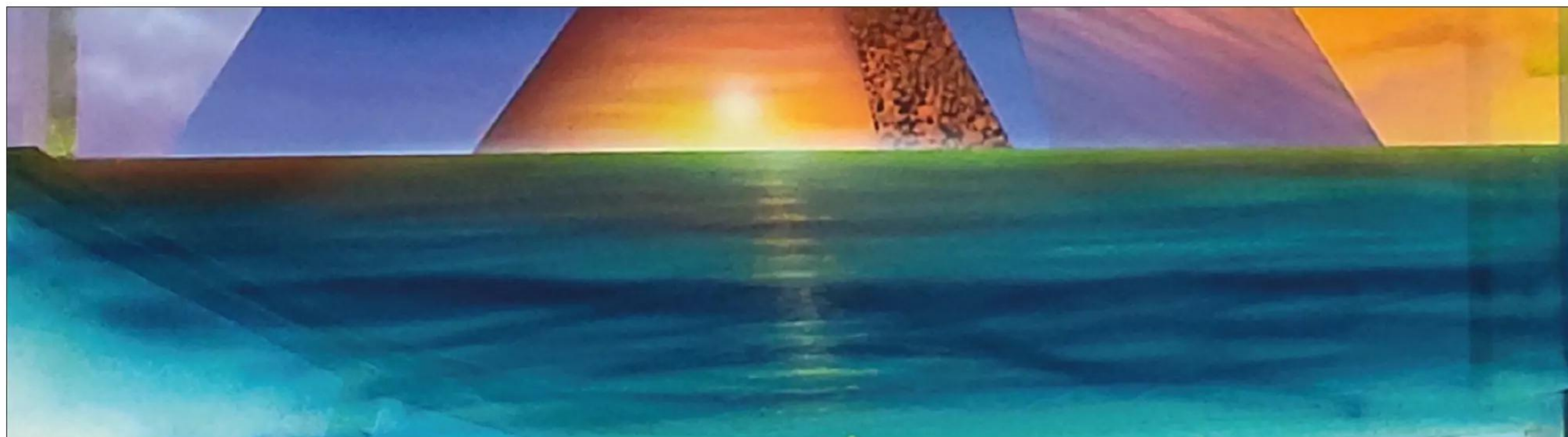
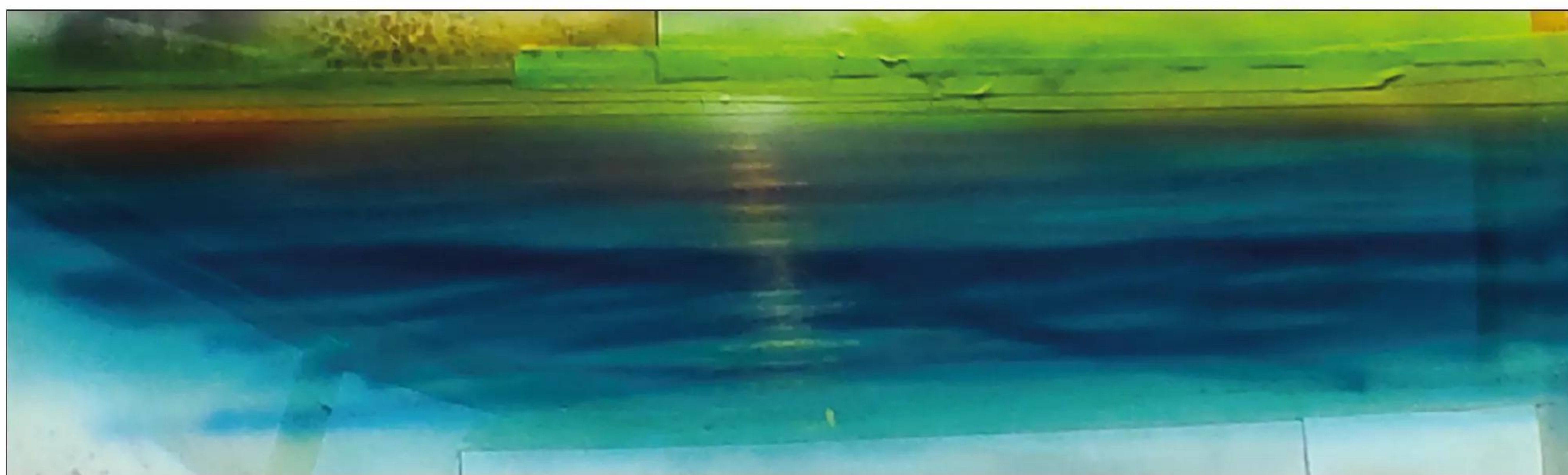
I now begin to paint the sea with its various levels. To do this, I mask off the lower part of the picture again and re-

veal a strip below the sea level. The first part of the base becomes turquoise blue with pastel colors (white and turquoise).

**10** Waves and solar reflection

I paint the effect of the waves with navy blue, then the brightness reflected by the sun with white-yellow stripes. I add a small gradient of yellow and reddish orange on the

horizon or at the upper edge of the sea level to suggest the color reflection of the sunset. Then I remove the masking.



11 Prime large shaft

We continue with the next part of the sea, masking the contours and leaving only those in the middle free. We

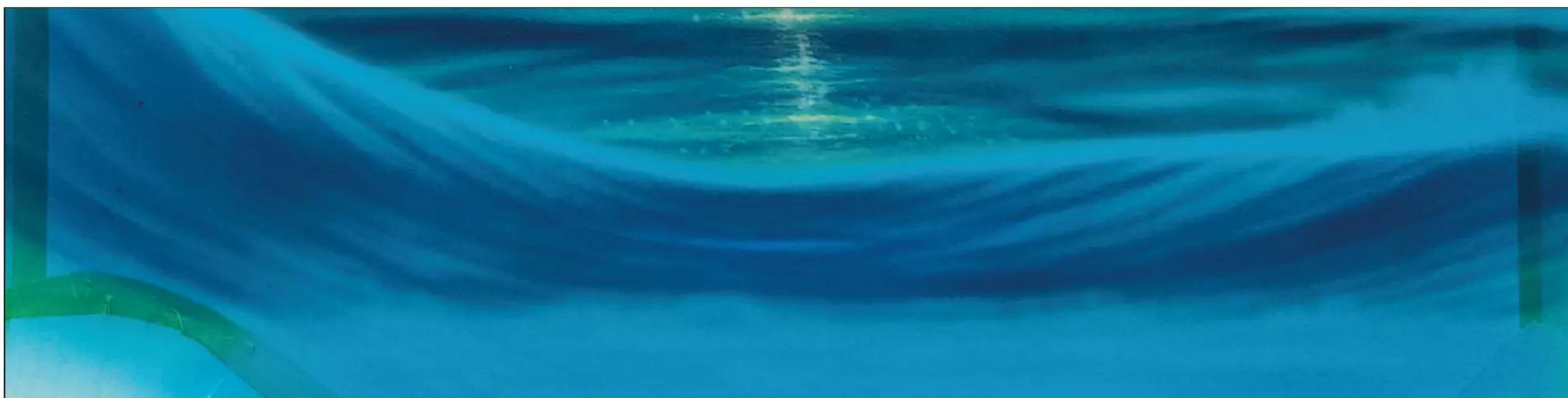
add the same tonality as before as a base, turquoise blue pastel, but only up to about the middle of the free area.



12 Water texture and whitecaps

I paint waves again with the navy blue paint, but this time in a more arched shape. This wave is supposed to pile up

in the foreground. The reflection of the sunset follows in the lower part of the picture. I use white to create whitecaps and the splashes of the waves.



13 The foreground

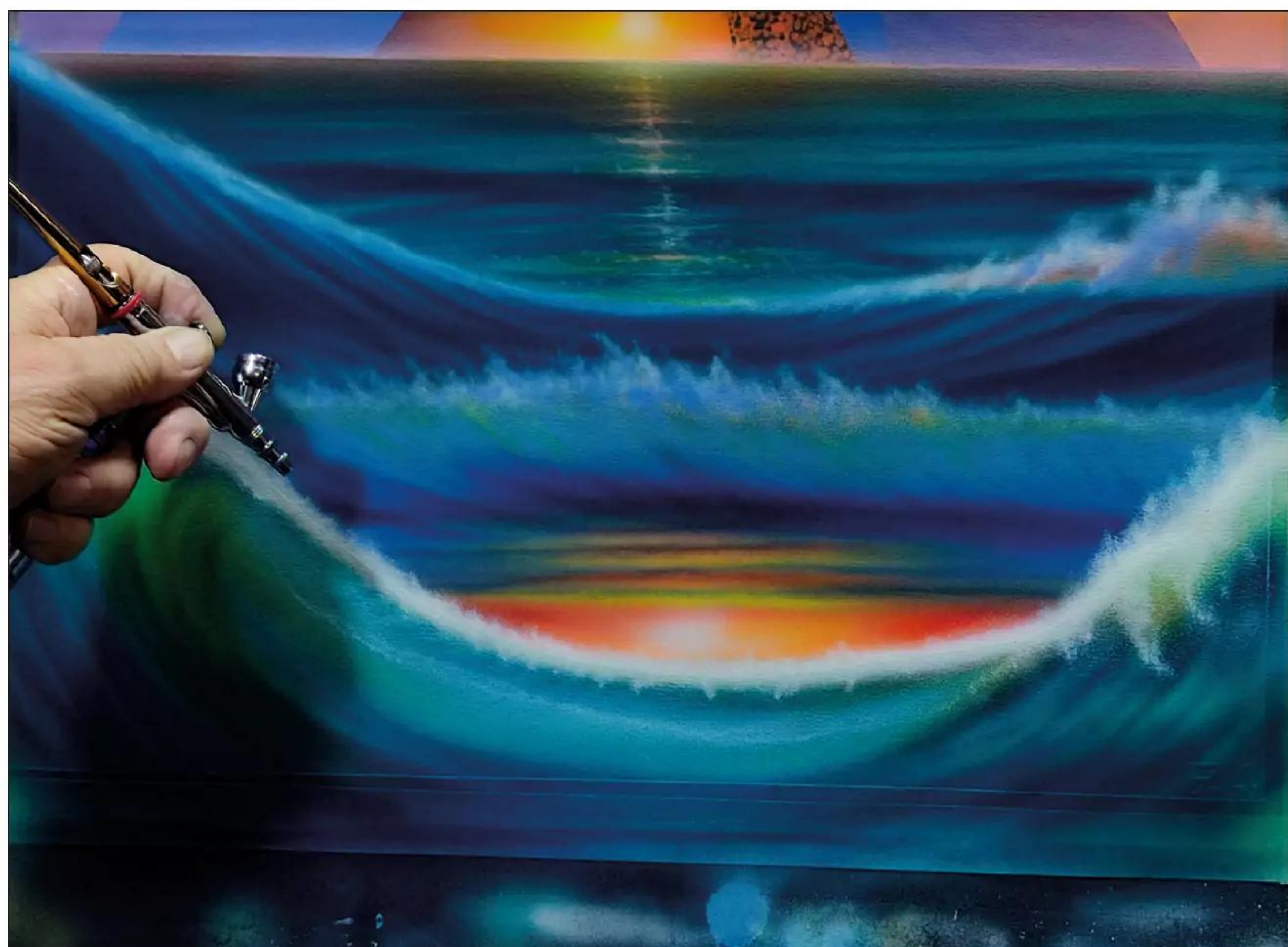
Now I remove the masking from the last part of the picture. In the lower part, I apply the same pastel turquoise base color and use pastel yellow in the upper contours to cre-

ate a mixture of light green and medium green, which makes the waves of the sea appear transparent. I use navy blue again to form the waves in an arc.



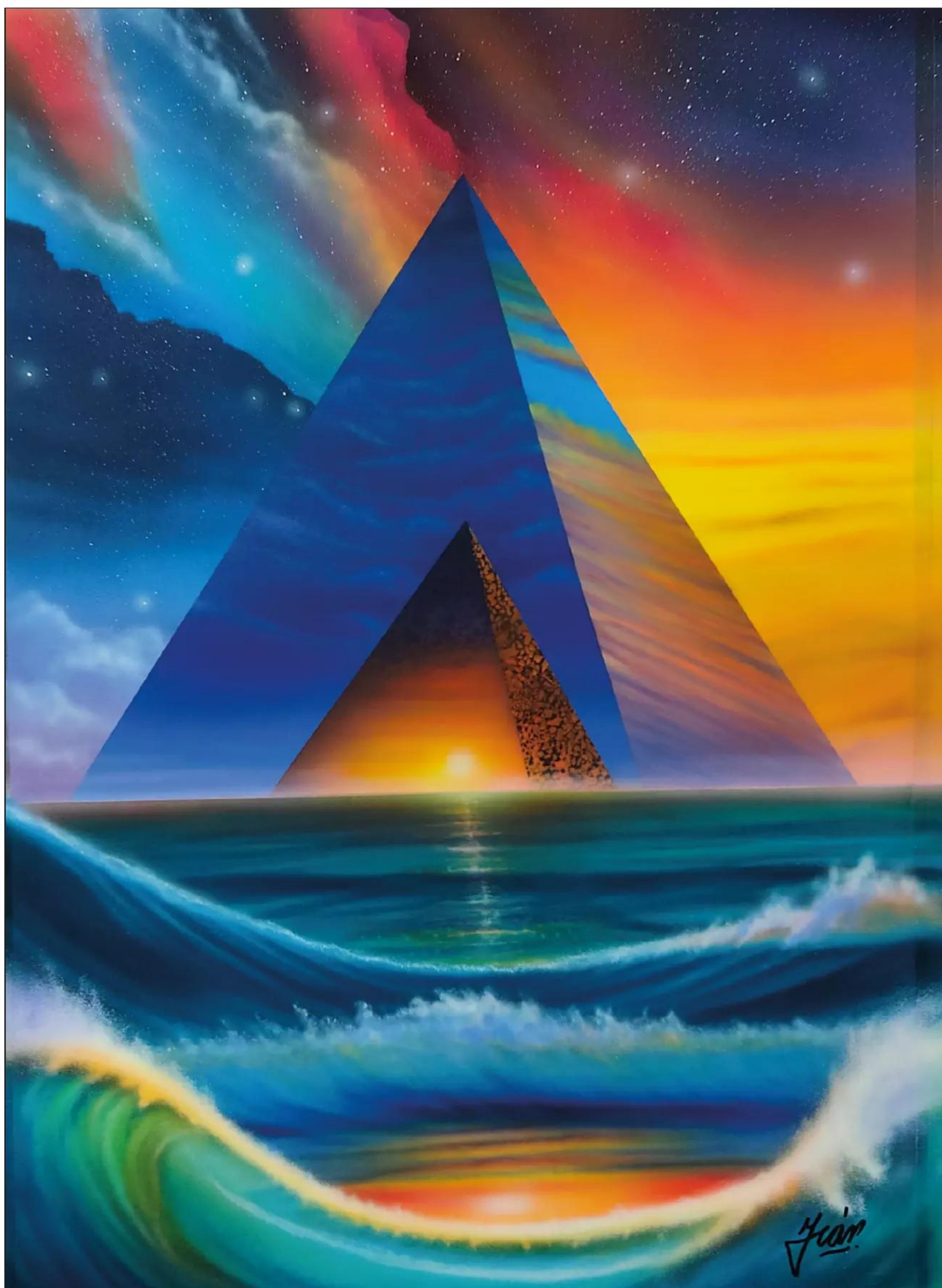
14 Frothy head and light reflections

I use white to give the sea foam the finishing touches and retouch the shiny areas and reflections of the sun in the picture.



15 Finished picture

Here we reach the end of our work, which I complete with my signature.



IRÁN CARO



Irán Caro was born in Santiago de Chile in 1962. At the age of thirteen, he completed his first drawing courses at the School of Architecture in Santiago de Chile, then took comic drawing courses with the well-known magazine and Walt Disney artist Pepo. In 1979, he moved to Caracas, Venezuela, and spent the first few years illustrating comics for newspapers, magazines and children's books. In 1982, he studied fine arts at the "Cristobal Rojas" School of Fine Arts. It was there that his interest and studies in the airbrush technique began. He consolidated his knowledge and experience as an artist and became a pioneer of airbrush art in Venezuela. He has been organizing and directing airbrush biennials since 1987. He works as an artist, teacher, designer and illustrator for numerous renowned institutions worldwide.

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Butterfly of the night

Delicate and colorful, the butterfly is fluttering in front of a luminous colored nebula in the starry sky. Is it a source of light from the universe or a luminous apparition of the butterfly? The Italian artist Lorena Straffi has created this dreamlike and enigmatic picture, which is also an ideal exercise for beginners, using transparent colors on a pearlescent background.



EQUIPMENT – BUTTERFLY OF THE NIGHT

Airbrushes: Iwata HP-C, Iwata LPH 80 with 1.2 mm nozzle

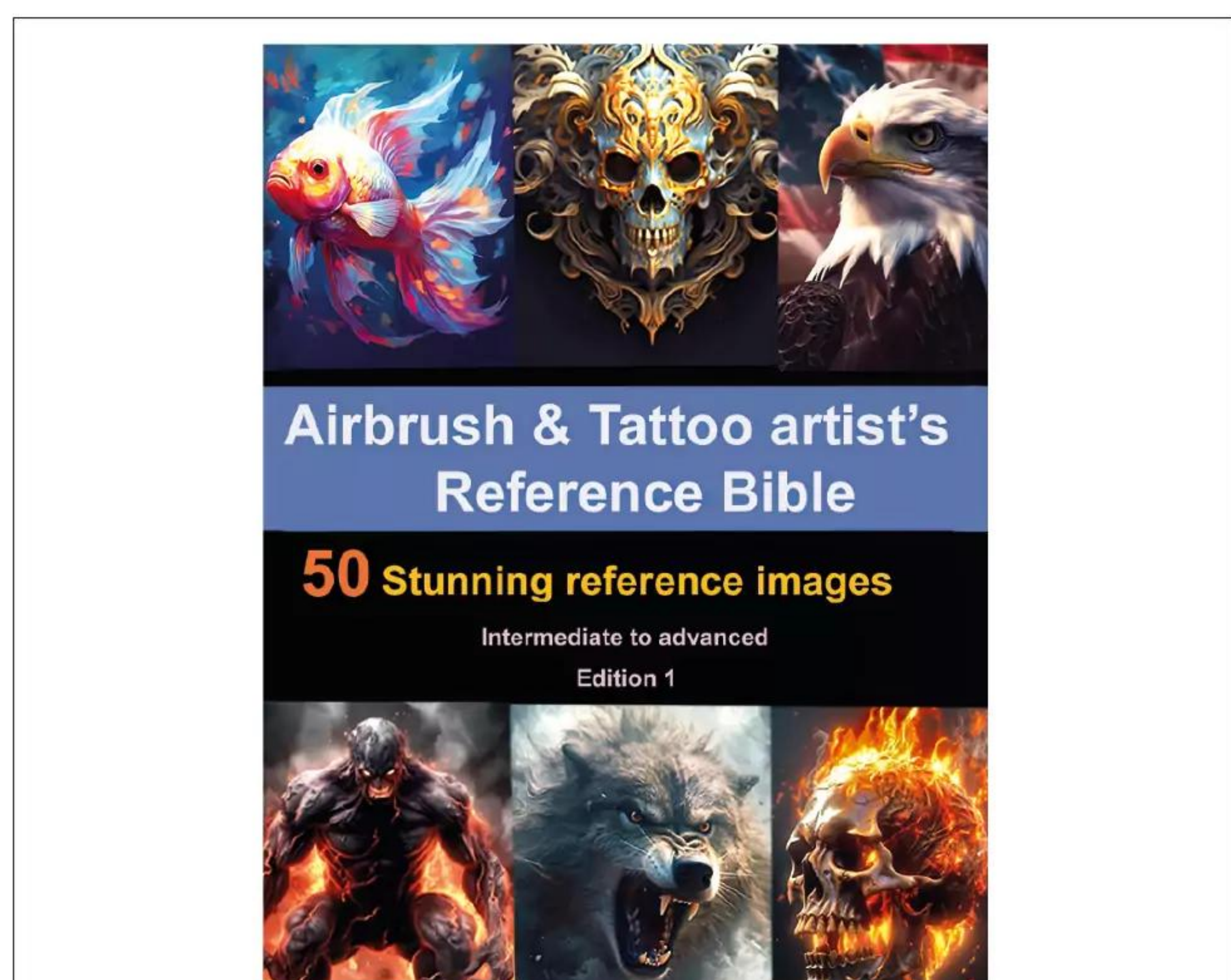
Colors: Createx Illustration Colors Magenta, Cobalt Blue, Yellow, Opaque Light Green, House of Kolor Ice Pearls, House of Kolor SG-100 Intercoat Clear, House of Kolor RU-311 Medium Reducer

Surface: Forex board (PVC)

Additional materials: Surface cleaner, spray adhesive, XActo knife no. 11, 800-grit sandpaper, texture template from Dru Blair

01 The reference

For me the most important thing regarding working on my own airbrush projects, are selecting the right reference images. 'Dynamic reference images = Dynamic results.' For this project I took an image from the Airbrush & Tattoo artist's Reference Bible, which can be found at www.scuoladelleariti.com. Pre-planning is necessary for saving time and reducing problems further down the line.



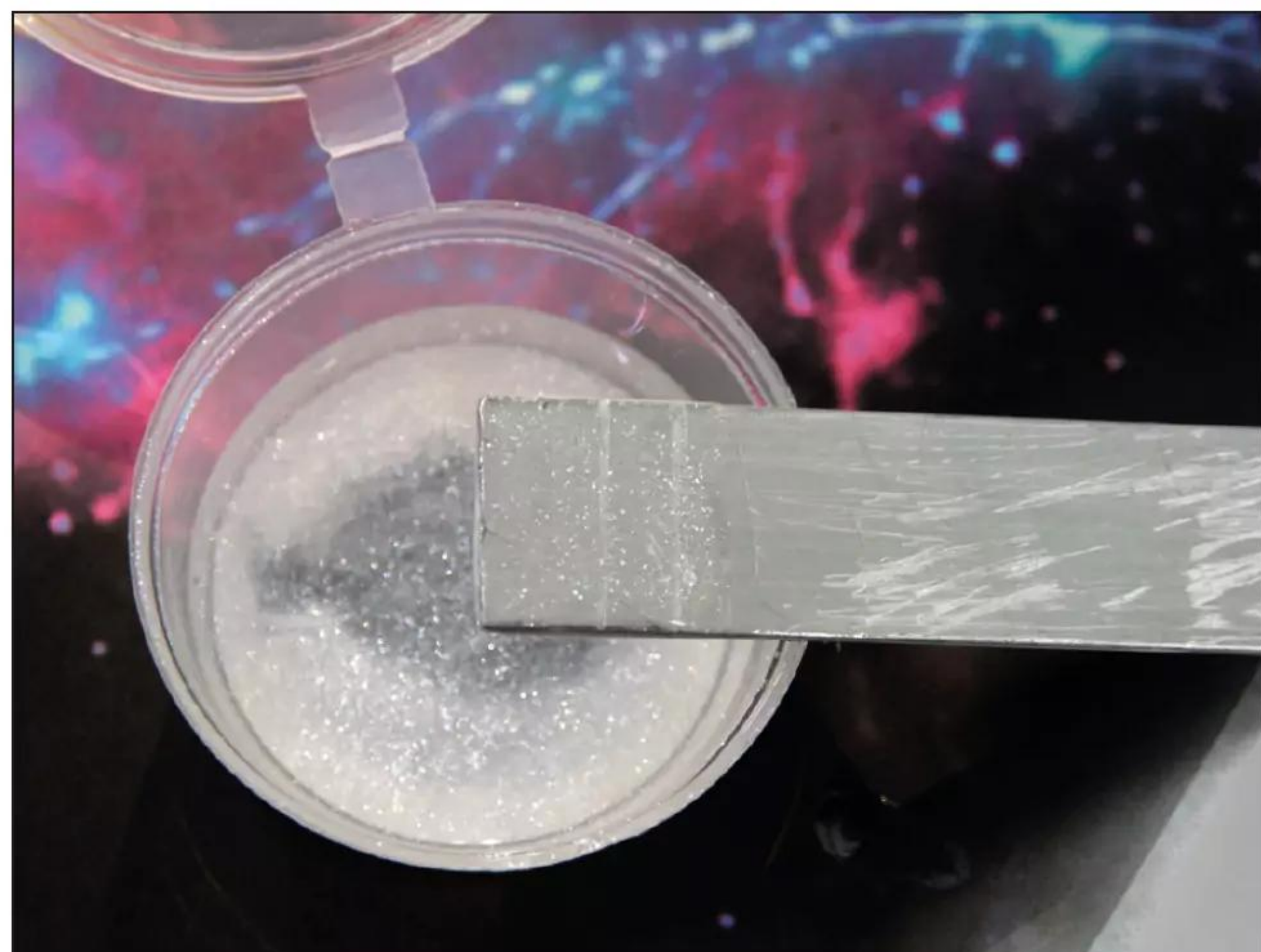
02 Preparing the surface

On this project i decided to apply the artwork on a forex Panel (PVC), but any surface including artboard will do the job. I will apply transparent colours onto a pearl base, this will create a subtle shimmering effect. I will also use House of Kolor Ice Pearls for my pearl base. I started by sanding the panel with 800 grade sand paper, this will provide a key for the pearl base. The panel is wiped down with a panel wipe cleaner before spraying the pearl.



03 Pearl Base

This image shows the pearl effect suspended in House of Kolor intercoat clear. However for this kind of project, many hobby craft stores have a selection of pearls and glitters that can give a similar result. I used an Iwata LPH 80 with a 1.2mm nozzle to apply the pearl.



04 Reference image

This is the reference image I will be using for this project, it's the exact size of what the finished job will be. The Xacto knife I am using has a no. 11 blade. The process will be to cut the outline of the butterfly and spray the background first.



05 Making stencils

With practice and patience we now have our two masks. Keep them safe. Not only will I be using them to do the artwork, I will also use them for corrections and tidying the finished work.



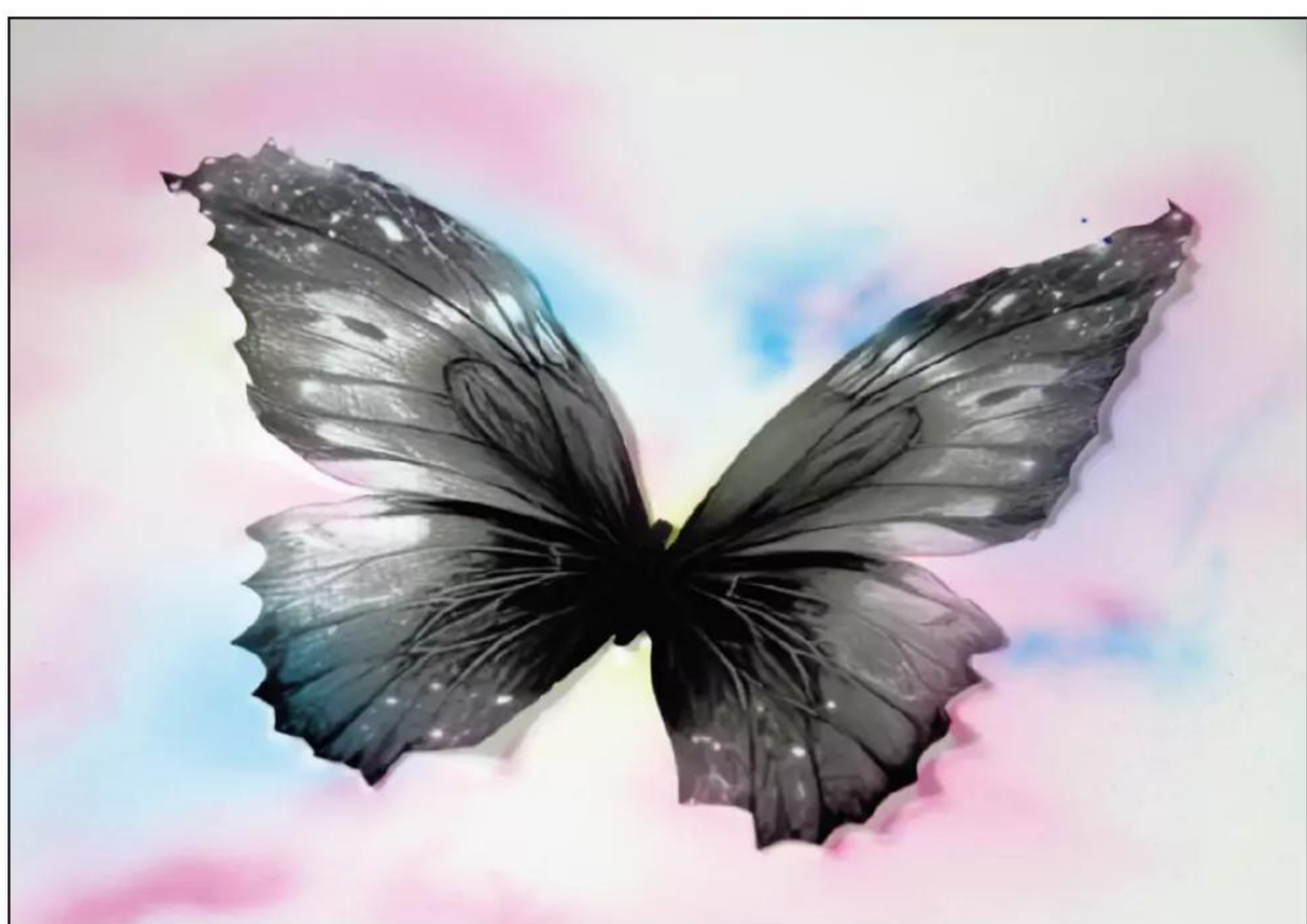
06 Preparing paints

The paints I will use are Createx Illustration, there are many other great paint manufacturers out there with the same paint characteristics. The primary colours I will be using for this project are: Magenta, cobalt blue, Yellow and an opaque light green which I matched against the reference image. The airbrush is an Iwata HP-C.



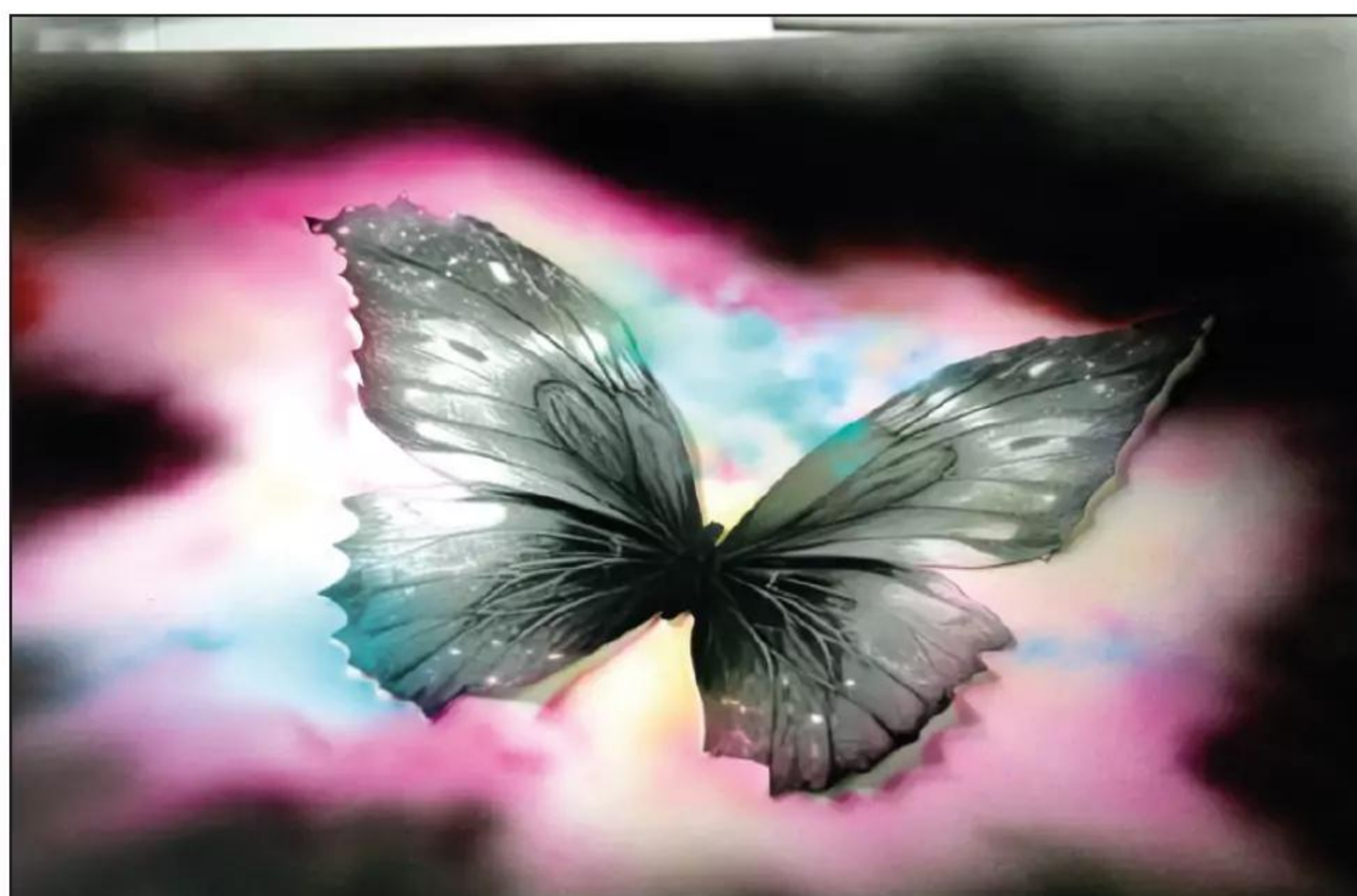
07 The background

The mask is positioned in place using a low tack spray. I begin by laying out some colours based on the reference image.



08 Mapping out colors

This is the fun part, it's a matter of simply mapping out the colours based on the reference image. An important point is to spray the darker colour in the direction away from the lighter area to reduce contamination.



09 Creating transitions

As the colours merge and intensify the image starts to become more vibrant. Notice that some of the colour transitions are very soft whereas others are more defined. This is

an important freehand technique that we teach our beginner students. It can be used for clouds, fire, smoke, nebulae, skin blemishes etc.



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10 Stipples and lines

With most of the background complete, I stipple in some stars and free hand some detailing, this adds another dimension to the image. You can use various techniques for sprinkling, e.g. reduce the pressure on the compressor or bend the hose to release paint only in bursts. You can emphasize some speckles with a spray dot. Thin, cloudy sprayed lines complement the background and give the picture a different dimension.



11 Butterfly outlines

I'm now ready to start the butterfly. By placing the mask into position, I can sharpen areas at precise locations. It will help me create a contrast between the butterfly and background. As you can see, the contrast appears very dark, but once colour is added it will help mute it and balance it out.



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12 Stencil for butterfly details

Now it's time to cut out the detail in the butterfly mask. The more detail you cut out the more accurate your image will be to the reference. Place the detail template in the white butterfly outline and spray the areas with dark paint.



13 Establishing reference points

The reference points are in position, this is a road map and makes it easier to work out the location of the colours. It simplifies the process.



14 Butterfly colors and texture

Colours are added and some work using an erasure creates some texture. We also use one of Dru Blair's texture

stencil which gives some very subtle texture. Use the reference image as a guide for these details.



15 More details

I cut some more detail for the Butterfly and apply it to the image. All the reference points are in position. Basically the image is now finished and just needs tidying up in places.



Sometimes it's good to walk away from the image, have a coffee or a cup of tea, and come back to it with fresh eyes.



16 Finished painting

The image is now complete, and ready for the clear coat. This will help protect the work, intensify the colour and allow the pearl base to take effect and shine through.



LORENA STRAFFI



Italian Airbrush artist Lorena Straffi has been airbrushing for over 30 years. Throughout her career, Lorena has forged enduring partnerships with renowned brands that share her commitment to innovation and beauty. From iconic automobile manufacturers like Maserati and Ducati to prestigious luxury companies such as Montegrappa and Scavia. She has also established herself as a trusted artist for discerning private collectors and collectors clubs. She now runs regular training workshops at her school in Bologna for up and coming airbrush artists.

www.scuoladellearti.com

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MONA LISA

How crazy is that? Australian artist Paul MacDonald has recreated Leonardo da Vinci's world-famous, over 500-year-old portrait of the Mona Lisa

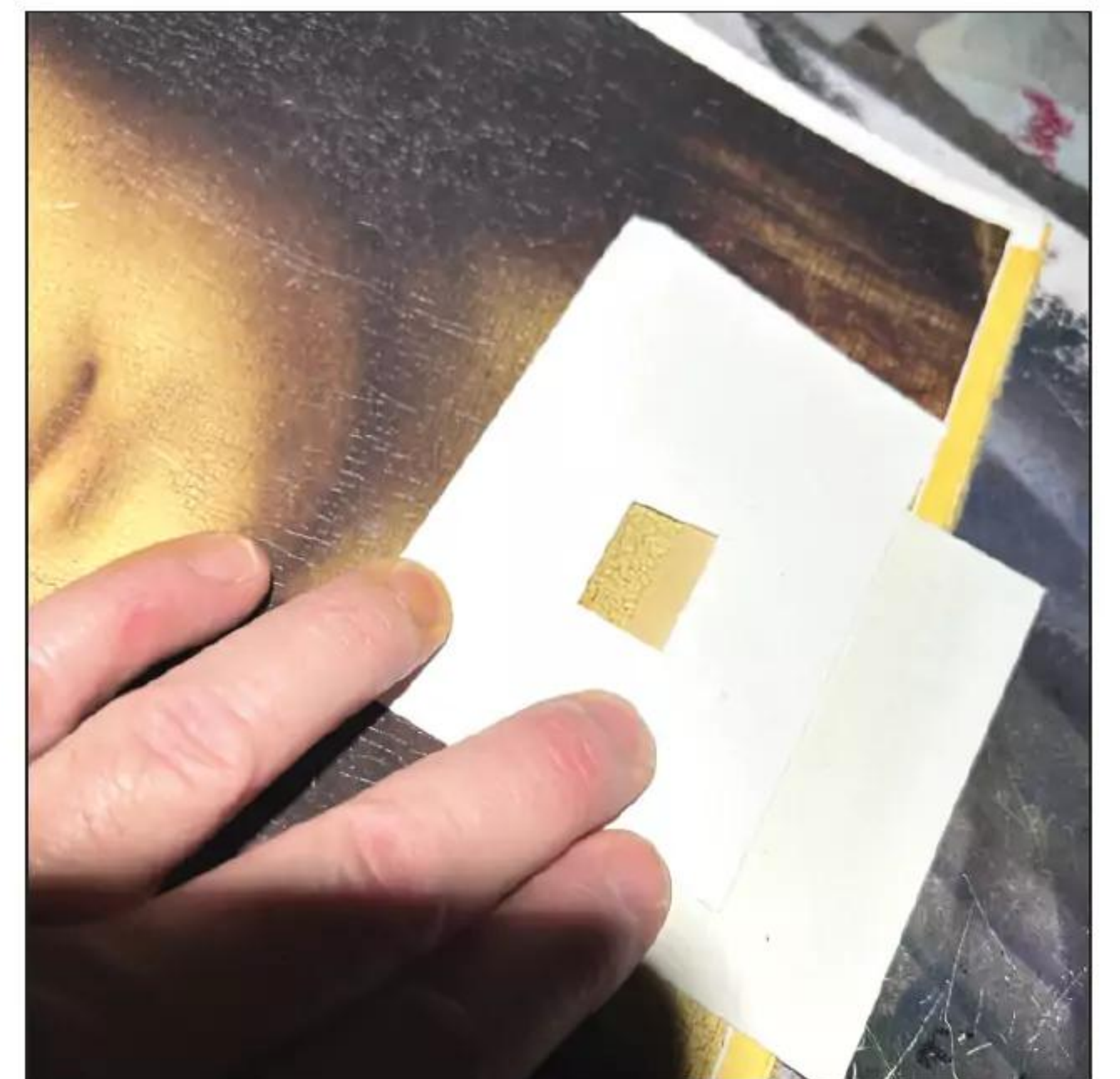
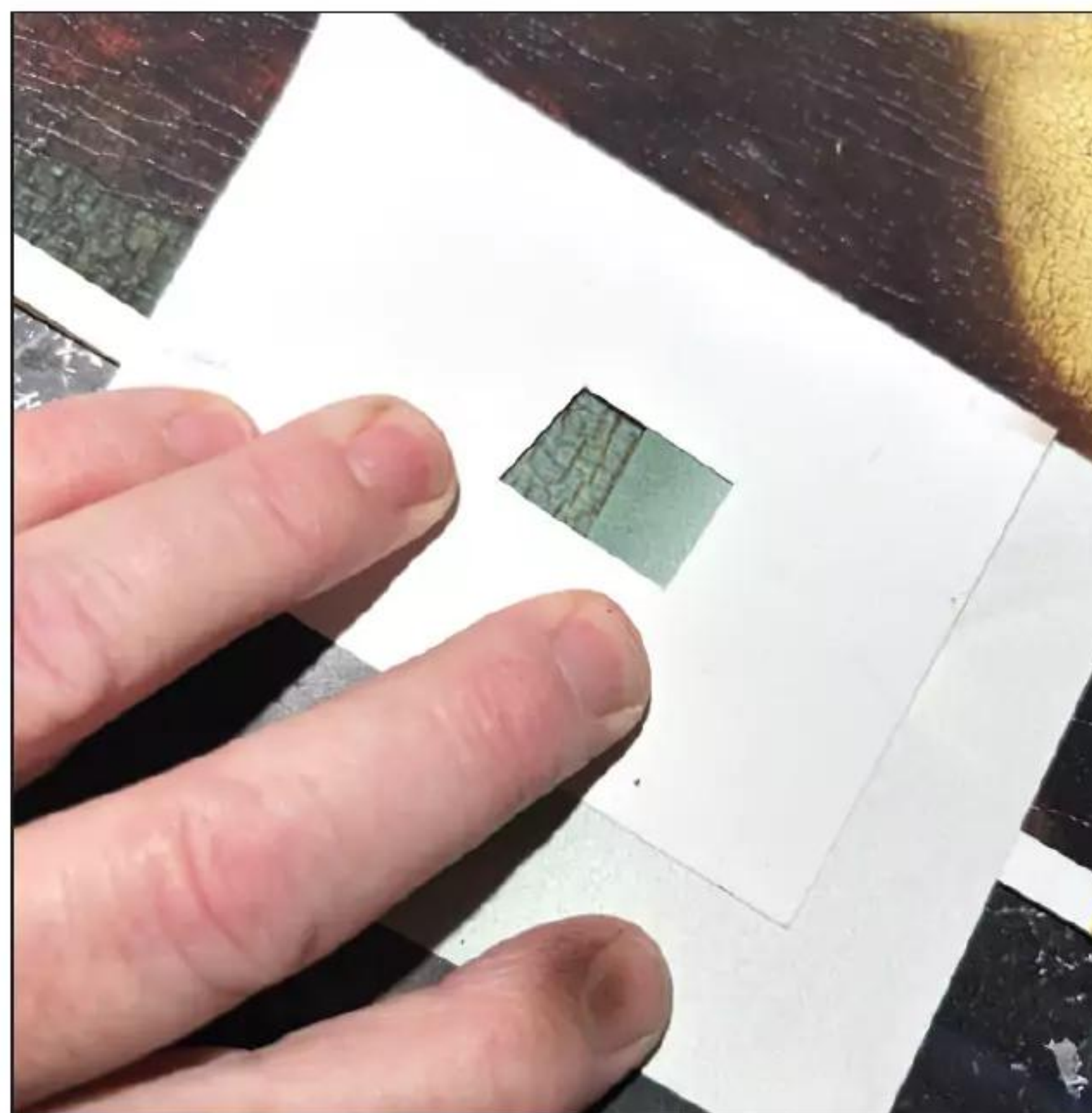
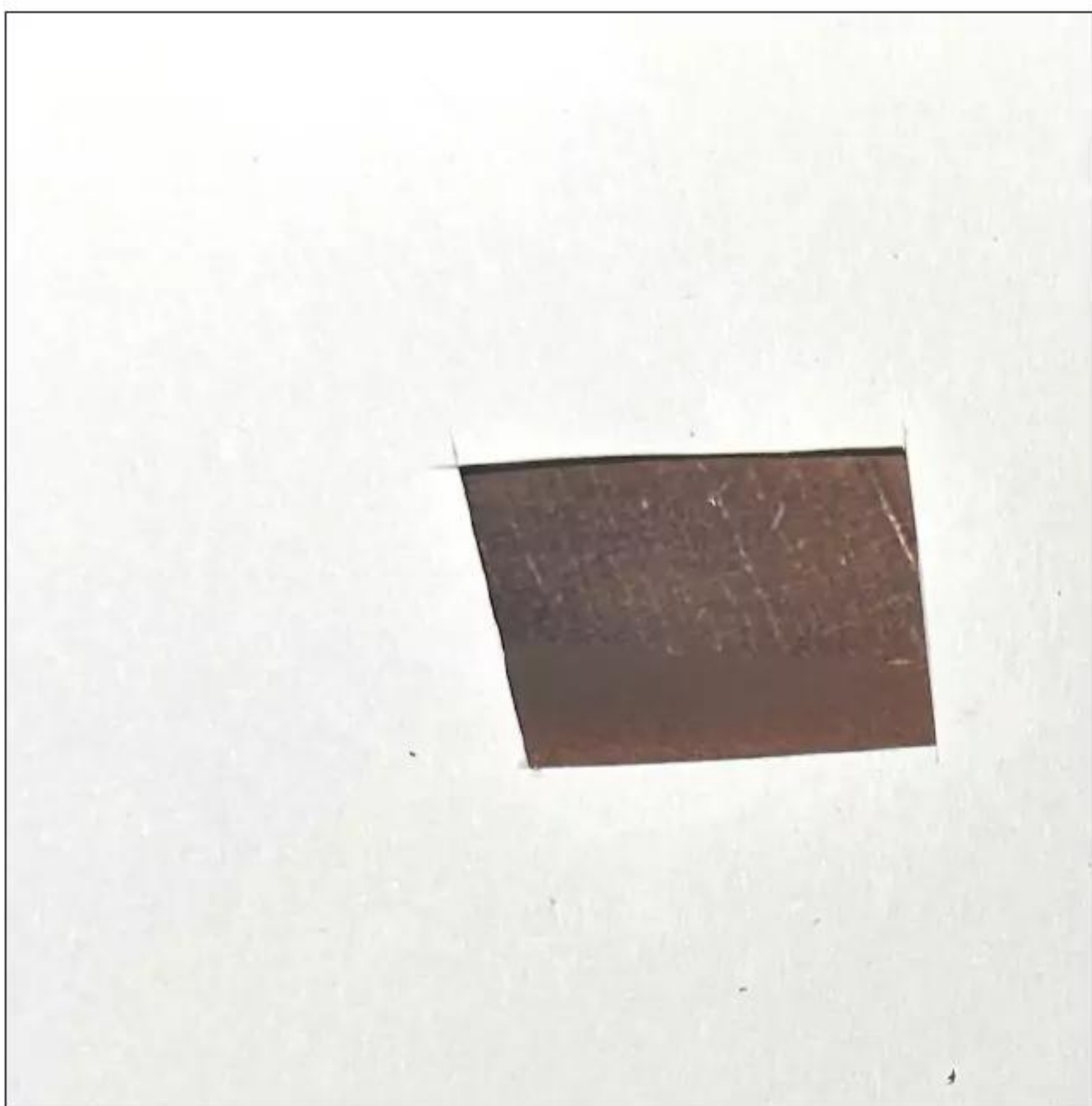
using an airbrush – with all the cracks and textures of the wooden panel. This combination was both exciting and scary for Paul.

Paul MacDonald

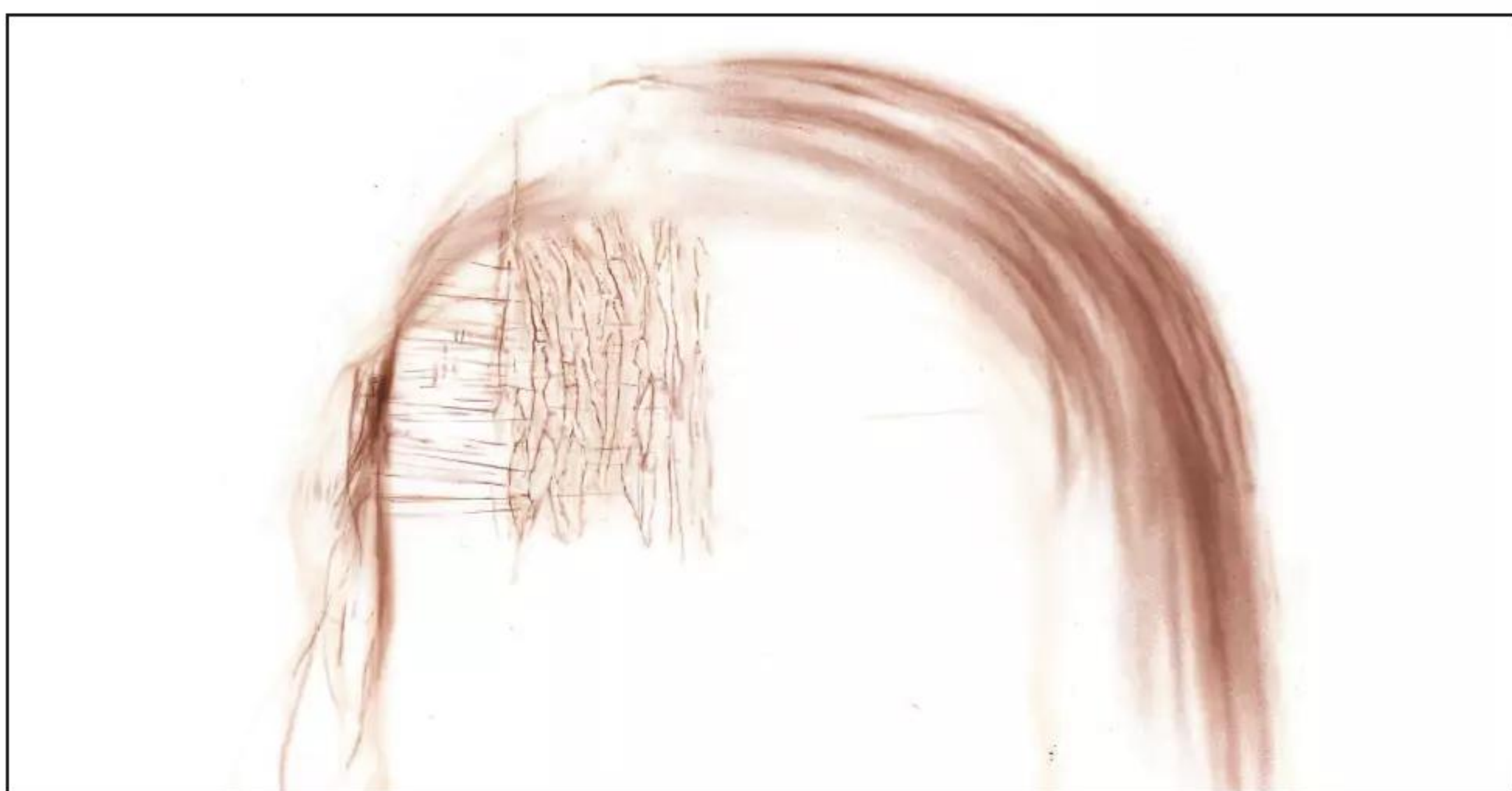
EQUIPMENT – MONA LISA**Airbrush:** Iwata Takumi Custom SB**Paints:** Createx Illustration paints**Surface:** Blair Airbrush Paper 250 x 350mm**Further equipment:** Blair Skin 5 stencil, X-Acto Blade #11, nail art stencil, dowel and an old typewriter eraser**01 Analyzing colors**

I start by thinking about how I will approach this project. I chose to use transparent paints which determined that I will paint the darkest areas first which are the cracks and hair. To make the colours I first isolate them from my ref-

erence using a piece of paper with a window cut in it. The window provides help for matching colours as it isolates them from the other colours around it which influences your perception of them. I was actually surprised by how muted the colours were!

**02 First cracks and hair**

Now the paints are prepared, I can focus my attention to the creation of the cracks and the placement of the hair. I used a combination of freehand, stencil and erasing techniques to achieve this. In the close-up you can see quite clearly the fine lines sprayed freehand and the slightly colored over-spray areas where I erase.

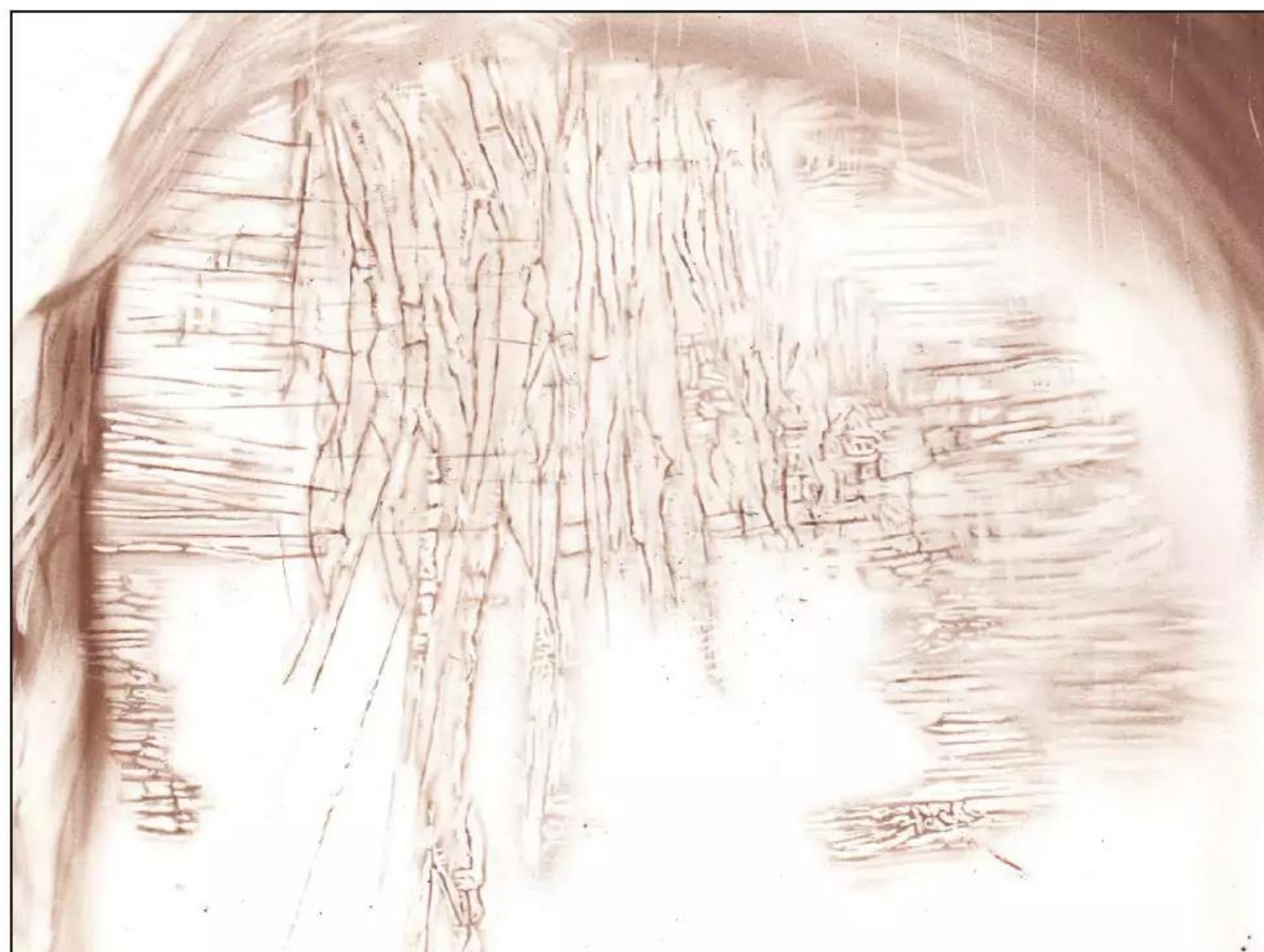
**03 The flip technique**

Using the flip technique of laying a photo over your work, I guessed the best I could at where the cracks were. I started to map out the shape of her face and the flow of her hair. Step by step, I work my way through the crack pattern and the hair.



04 Useful "spiders"

The Createx Illustration paints on Blair airbrush paper are the perfect combination for this kind of technical painting. There are a lot of sub layers to the cracks. I chose not to try and paint many of those and instead erased into the overspray. You can see that „airbrush spiders“ make great textures :)



05 Hair and shaw

Moving on to the hair, using "scribble like" movements I map out the basic shapes I see in the hair and start to

define the outline of the shaw. I give the strands of hair shading and highlights with the eraser pencil right from the start.



06 Taking benefit from overspray

In the transition area from the face to the hair, I use the overspray to remove paint again with a dowel and thus work out further crack patterns.



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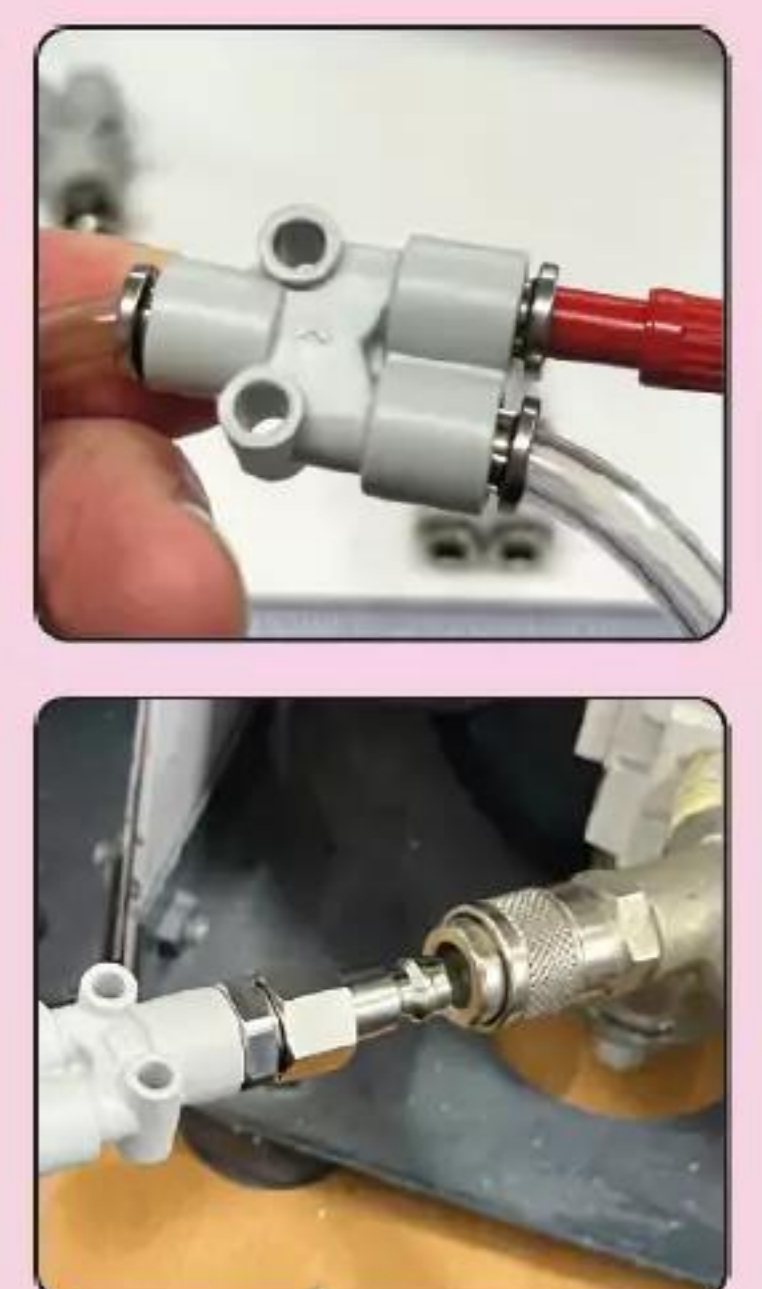
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07 Light cracks

I use an X-Acto Blade #11 to start removing paint to create the cracked effect. At this stage I'm aware that these lines will blend into the background when I spray over them and this effect will help create more realism and layers for the viewer. This process is repeated many times all over the painting. Some scratches are long and lead into the cracks, others are no bigger than dots. The smaller they are, the harder they were to create.



08 Darkening hair

Once the basic shape of the hair was laid down, I began darkening the value. Again I remain mindful about adding additional scratches for the aged effect and apply this technique a few times while darkening.



09 Background chaos

Now I turn my attention to the background, using a stencil made for nails, I put a load of random lines down to

create the cracked effect, I used a skin texture stencil to create some random chaos and depth.



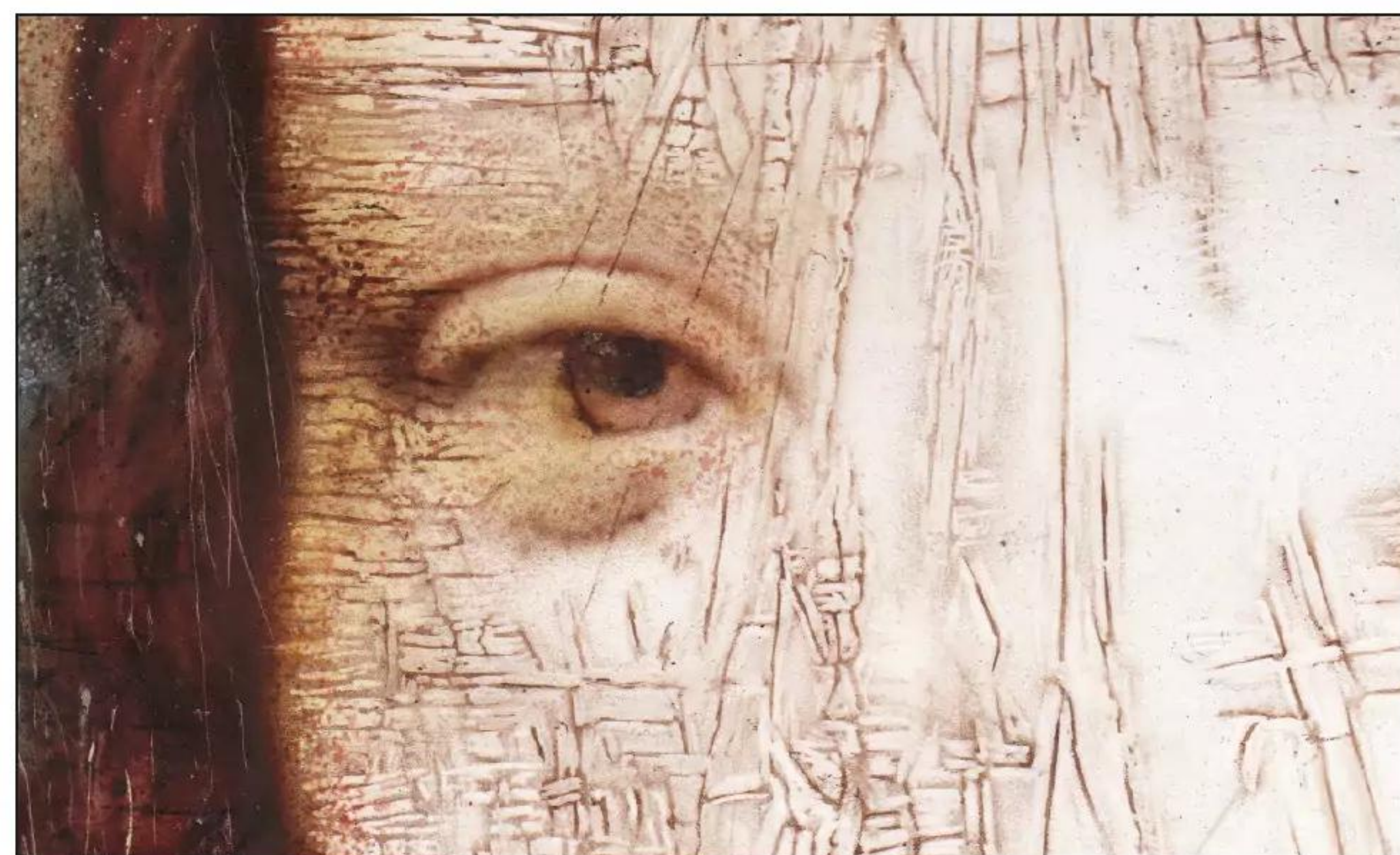
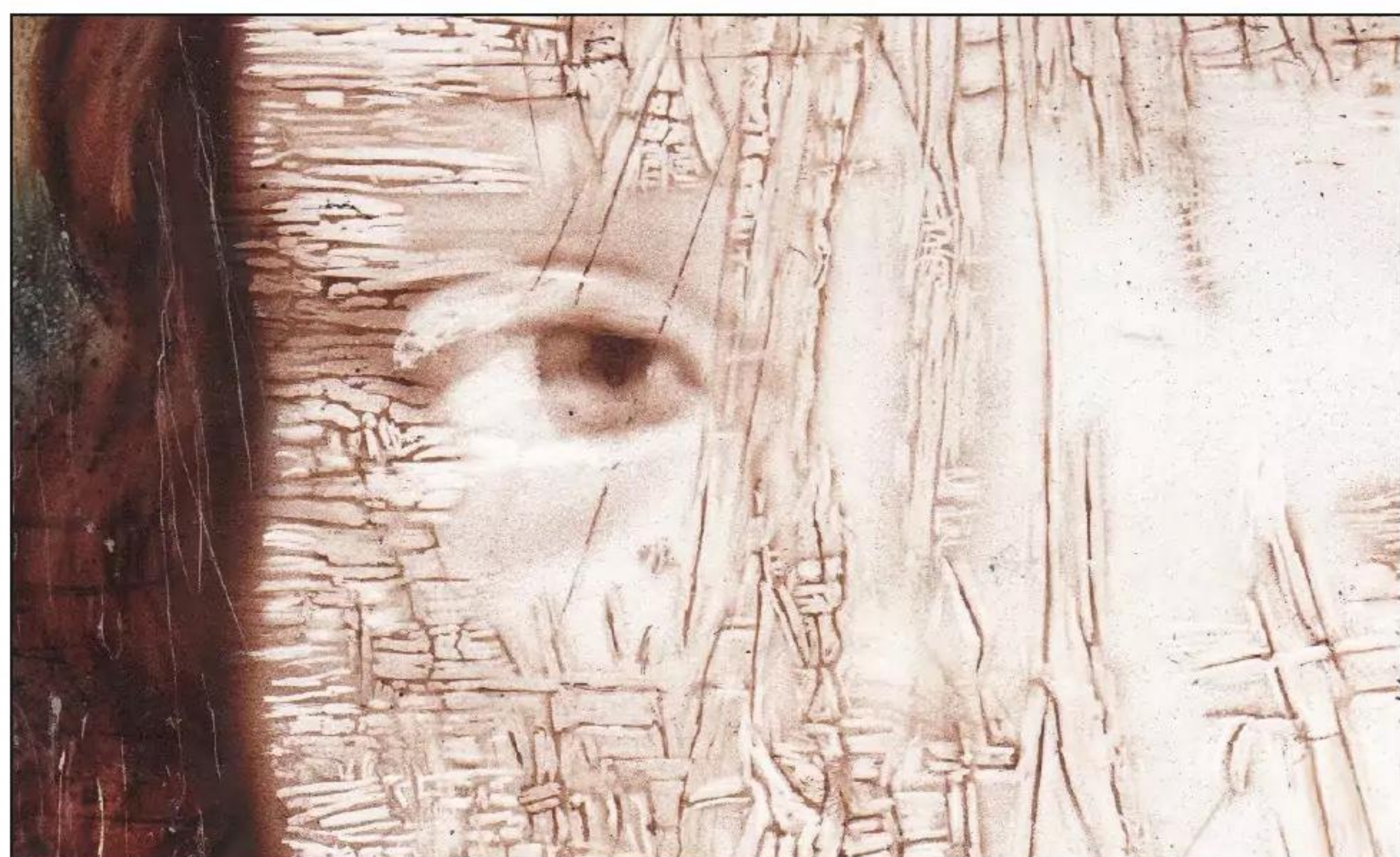
10 Further cracks in the face

Another layer of scratching was applied before turning my attention to her features.

**11** Eye

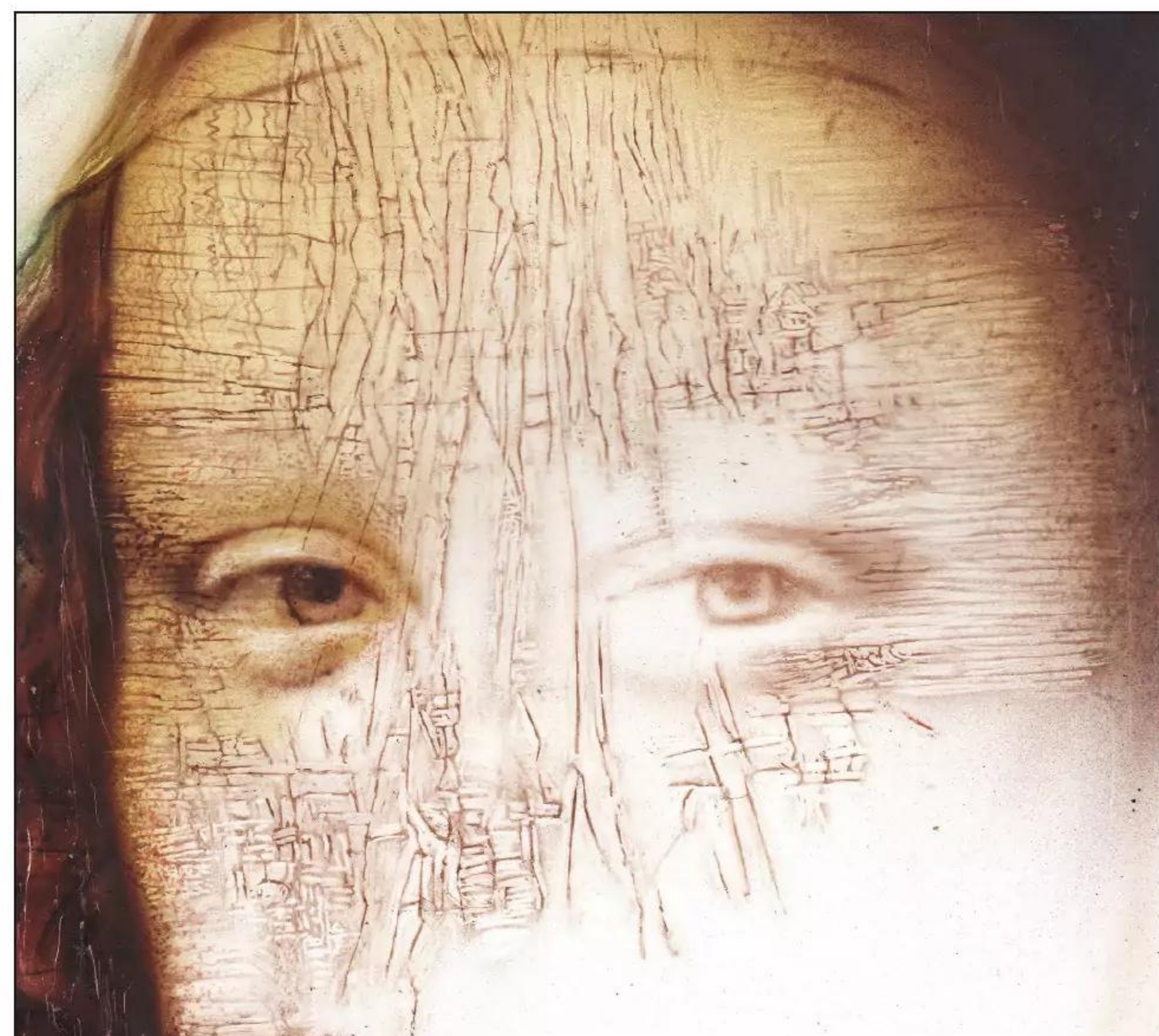
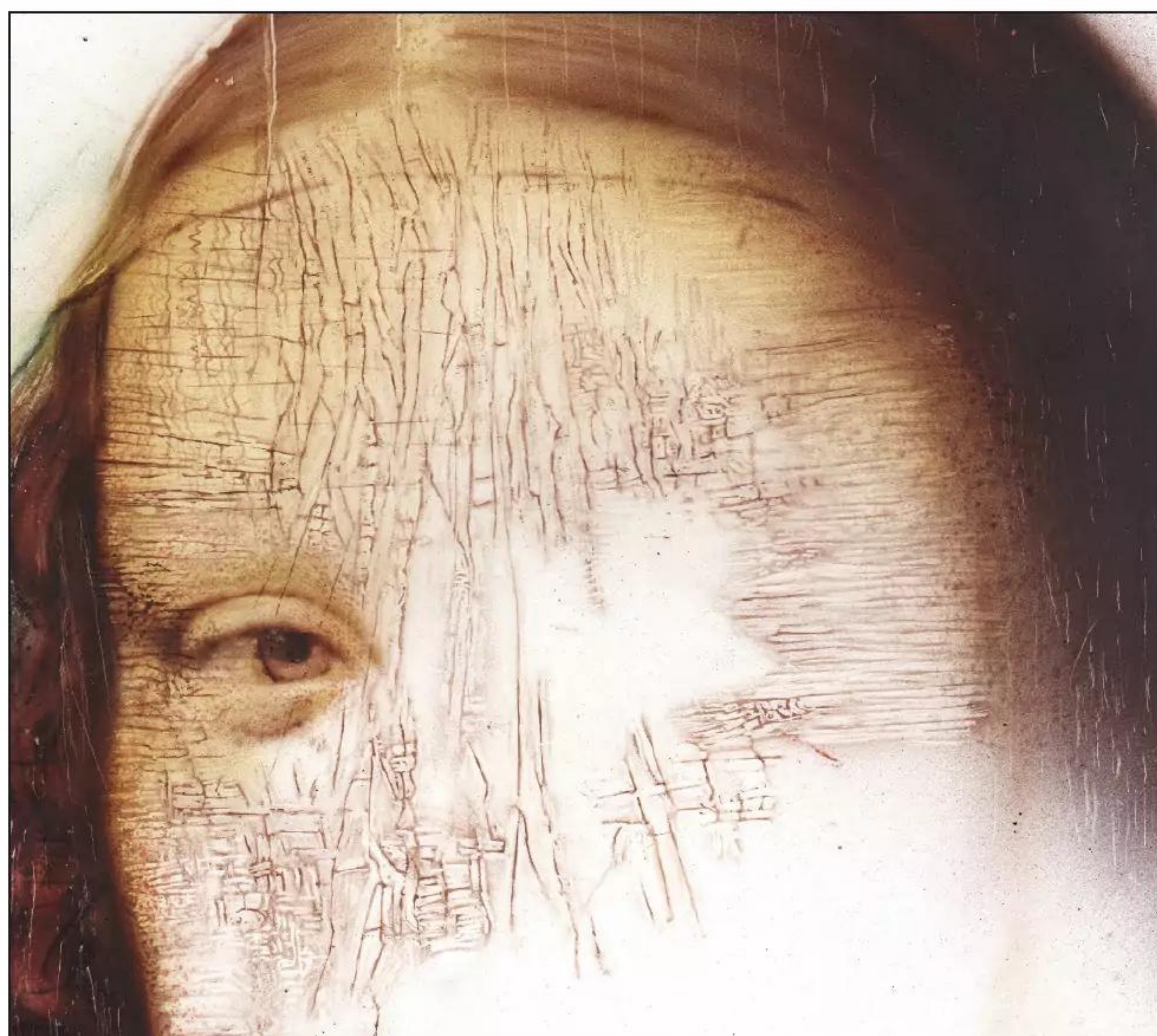
Moving on to the eye, I was cautious not to move to fast. Thinning my paint made it weaker which allowed me to build it up softly. In my mind, I was getting ready to lay some of the yellow tone down to see if all the effort would be

worth it. I felt that it was a close match and this gave me the confidence to continue with the lines. I also applied some chaos with the skin texture stencil around the eye.

**12** Leonardo's shadows

Using more of the yellow tone I start to fill in the background over the cracks, this move started to bring her together. I map out the second eye and start areas which have

more saturation, especially in the shadows, I emulate this by spraying into the shadows with the Yellow and Hair tones, this creates a subtle glowing effect. I noticed Leonardo's shadows had a lot of saturation giving them life.



13 What I can see

I now have to make bigger moves of committing further paint to the shadows. I lay down some texture to prevent

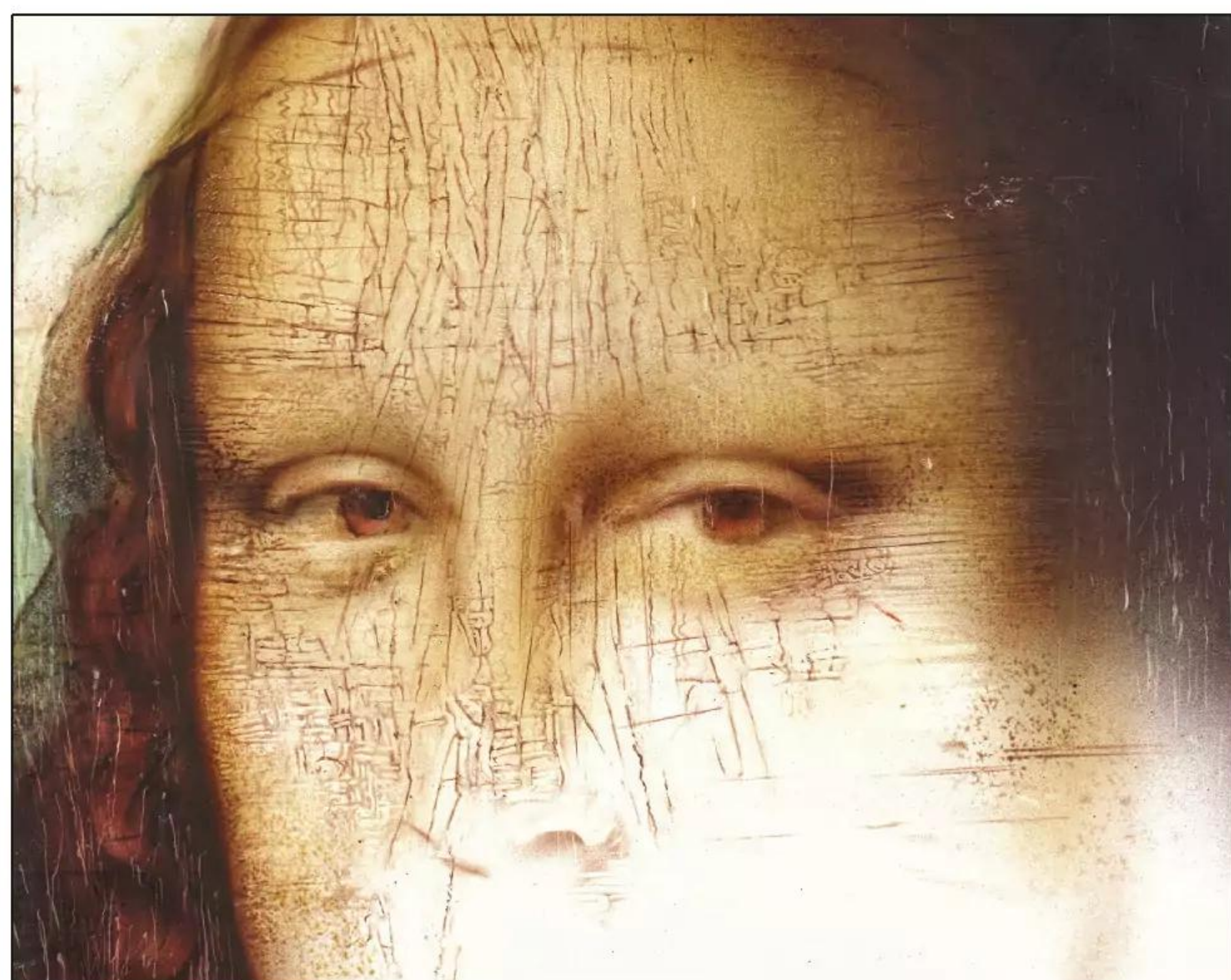
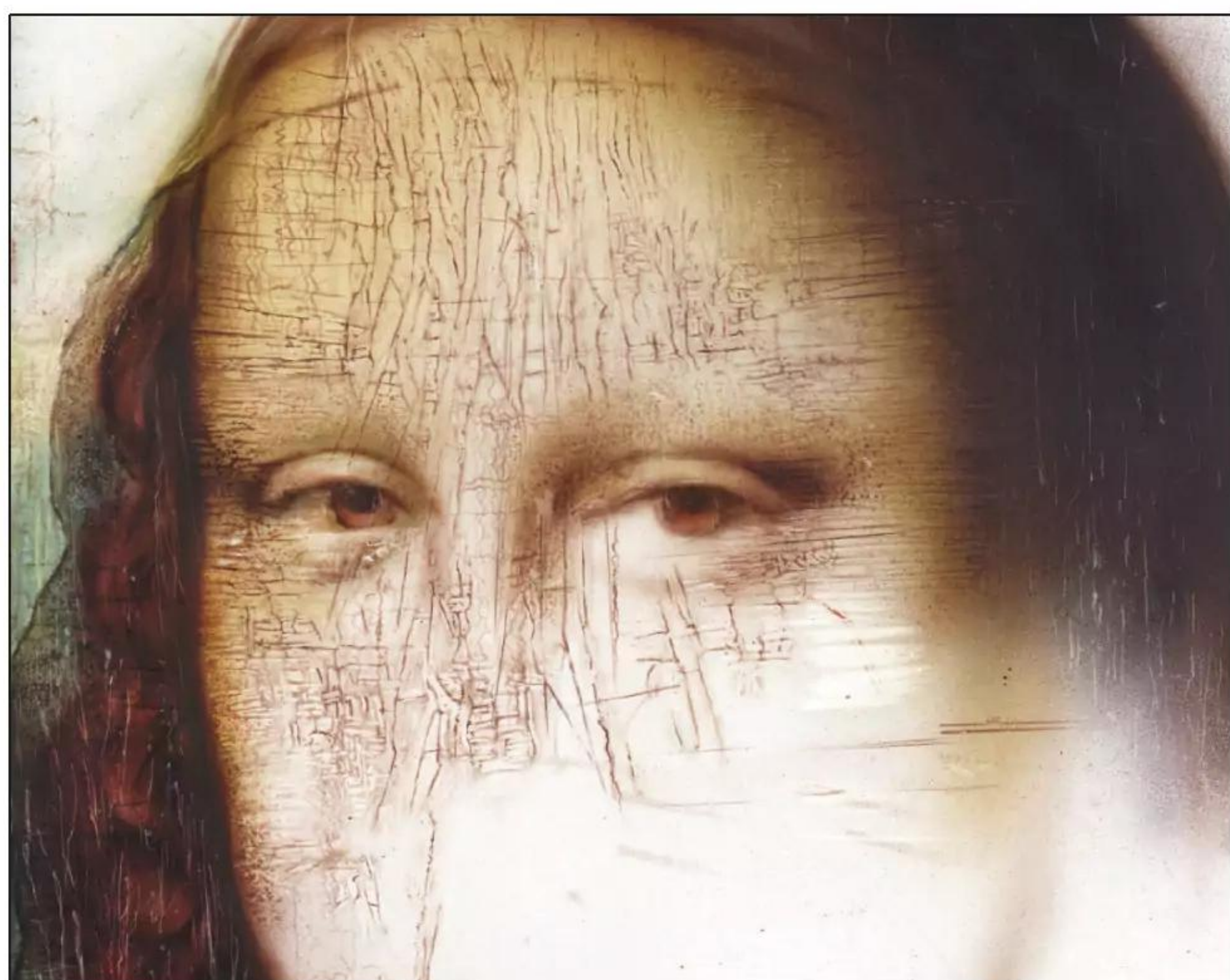
the area from looking sterile and plus, that's what I can see in my reference photo!



14 Too much orange

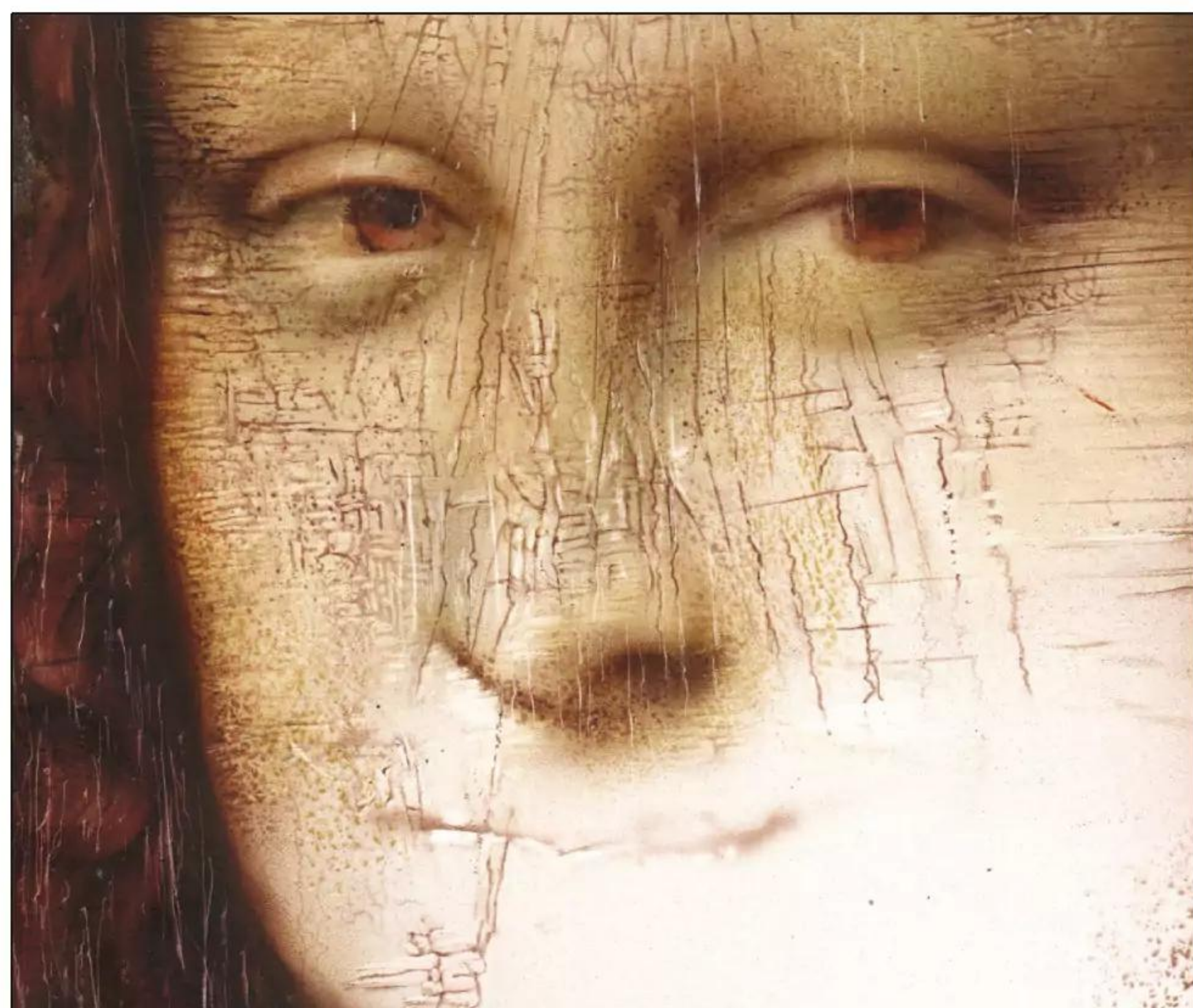
At this stage the shadows are way too orange so I shift the hue to a more neutral tone. I used the blue/green background colour for this. I also laid a light layer over different areas of the yellow tone to create subtle shifts and inter-

est and finally violet to darken it further. Within this process I would scratch out more aged effects while pushing them back into the painting. It can look very messy which is fine because there are many more layers to add over the top.



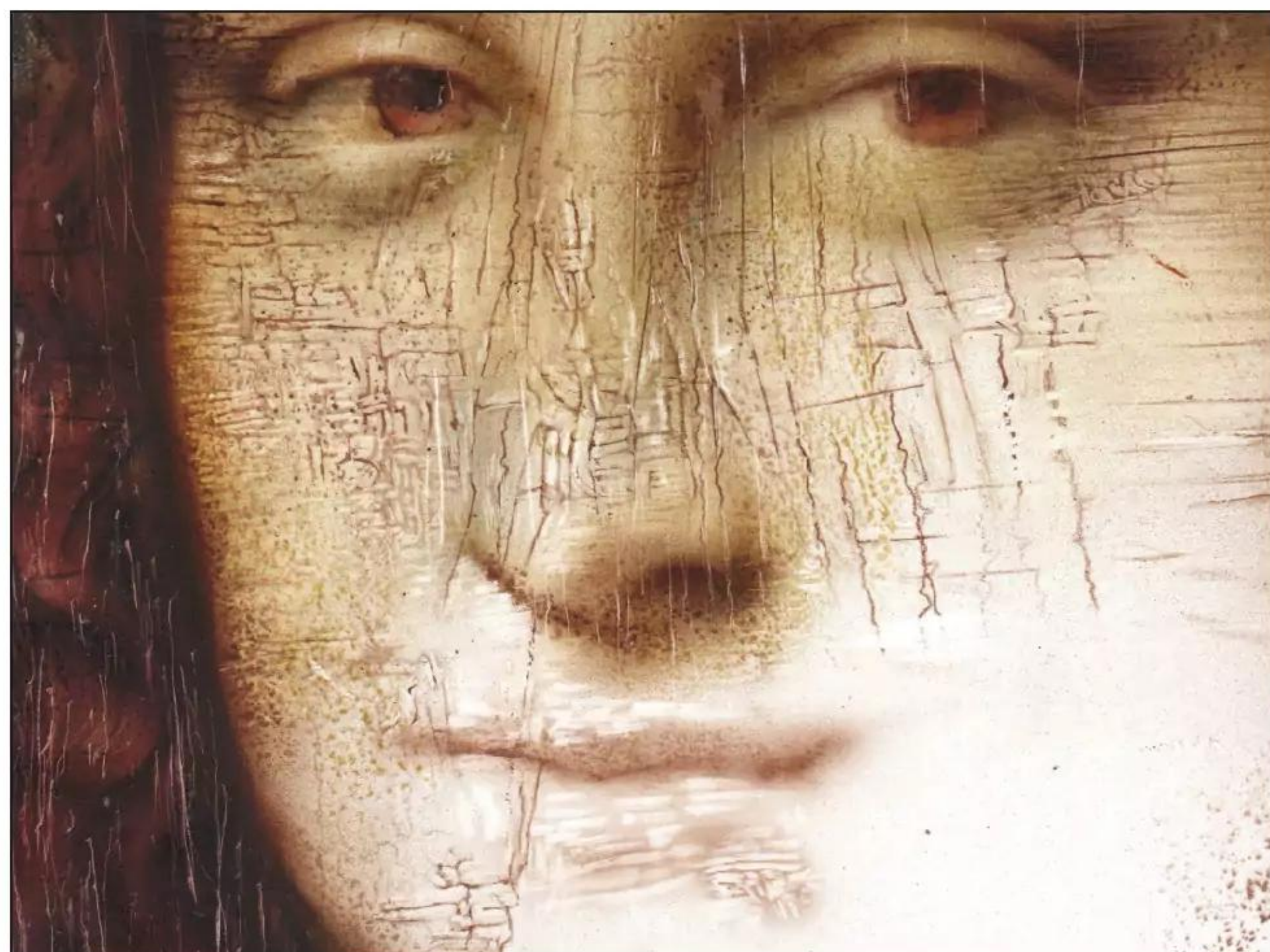
15 Nose and mouth

Continuing with adding the features, I carefully mapped in the nose, and began the outline of her mouth. I also worked on the hair to help shape her left cheek. At this point the pressure of getting her mouth right started to dawn on me. For me, this feeling is what painting is all about, not knowing if you will pull it off, and with the Mona smile I knew it would be unforgiving.



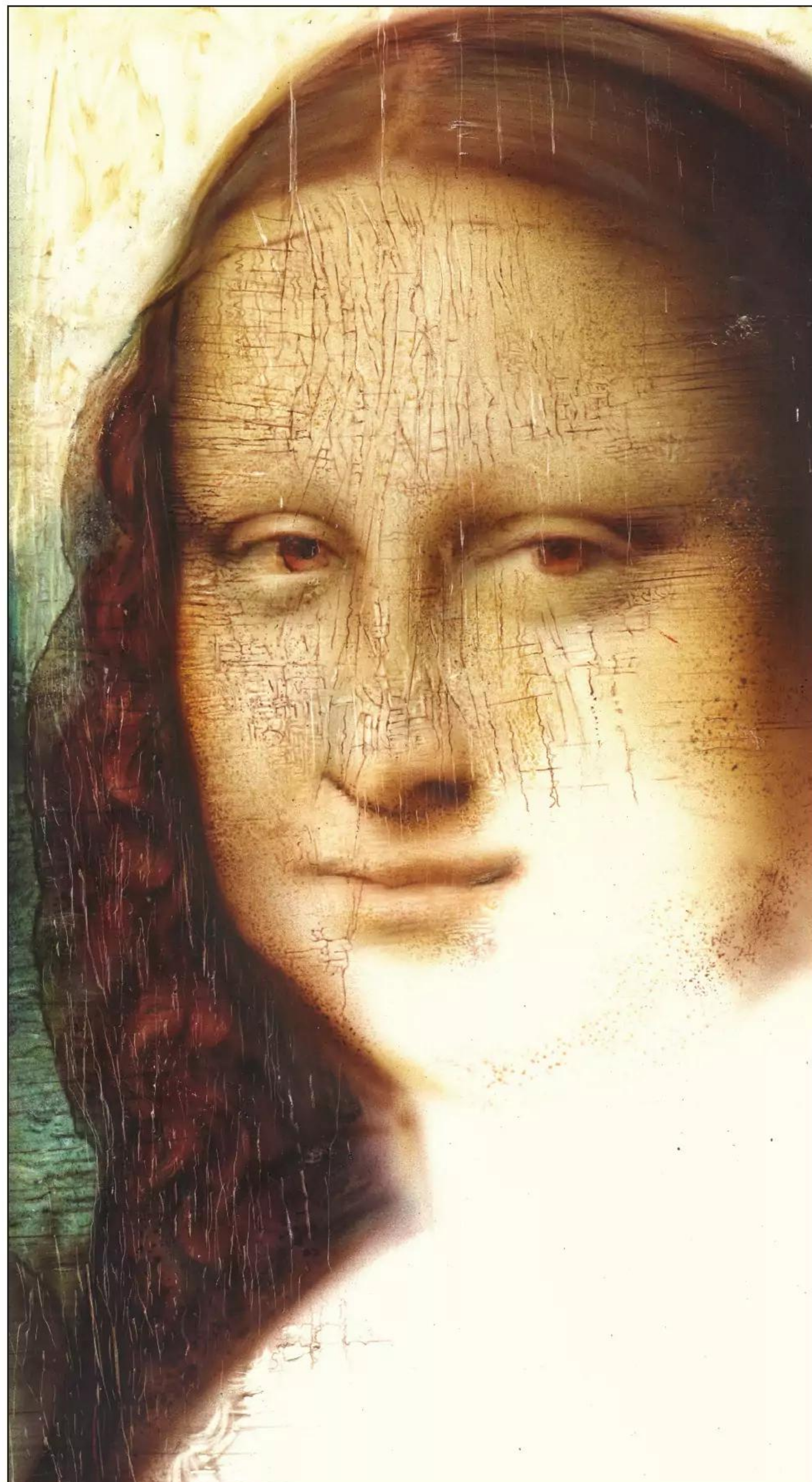
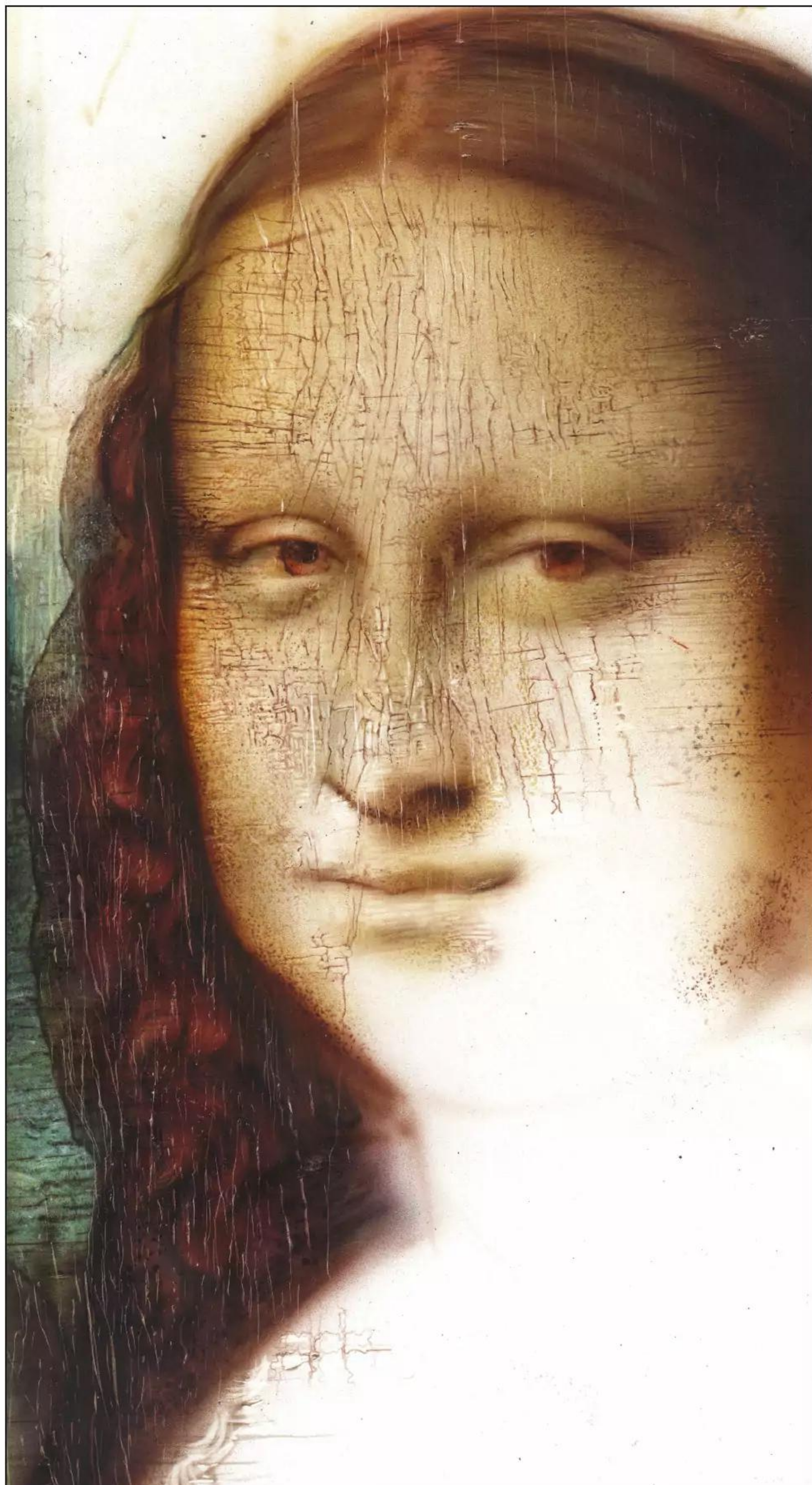
16 Mona Lisa's smile

There is a lot of distress to her mouth and I replicated what I could see. Using an eraser I erased the shapes from some overspray and then added some texture to her upper lip and the side of her face.

**17** Even more background chaos

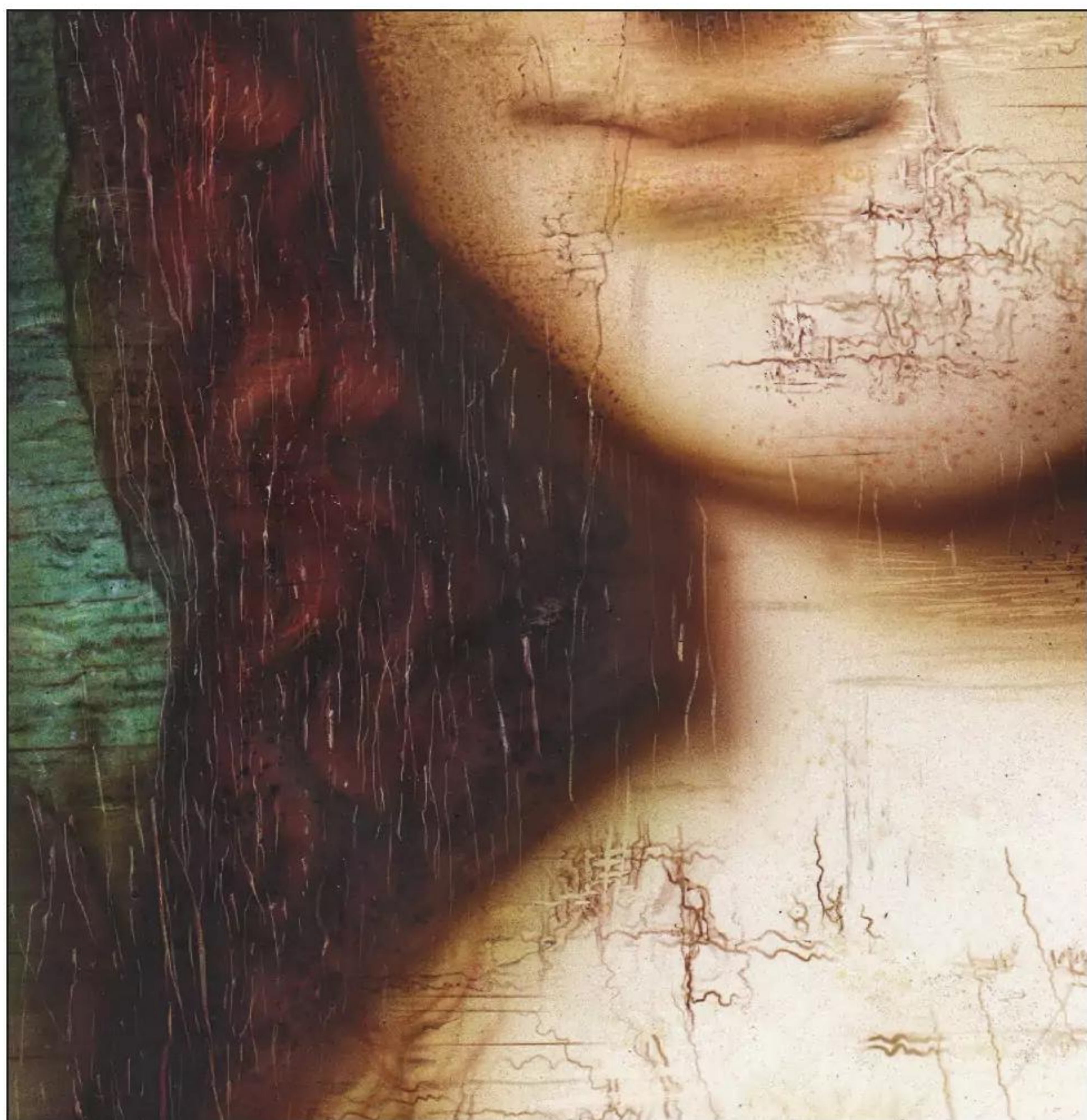
Now I had a lot of the cracks and features in place, I began to build up the background. Removing the white helps your perception make better judgements. I wanted the back-

ground to be messy and flooded parts and used my fingers to push the paint around to create this effect. In places, I erase into this mess to build some structure and further textures.

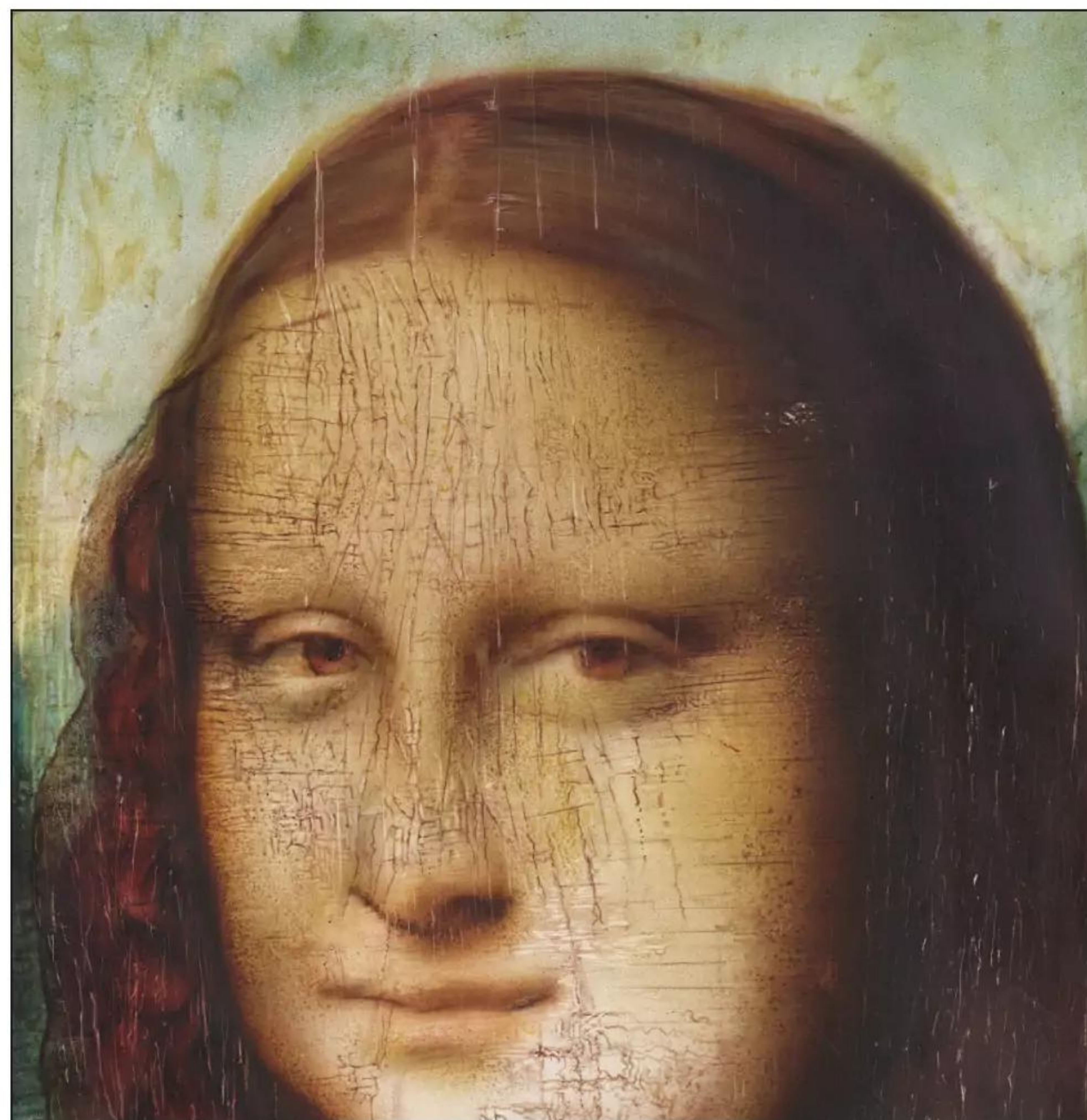


18 Adjusting background colour

Using the blue green background colour I build the value up and add texture using the skin stencil. I rarely use the stencil for skin, more for noise and chaos. I paint her hair



down the right side to help frame the face. Again I achieve this by drawing out "squashed S's" overlapping each other. I spray in some of the darker and thicker cracks that are present and then scratch out the aged lines.



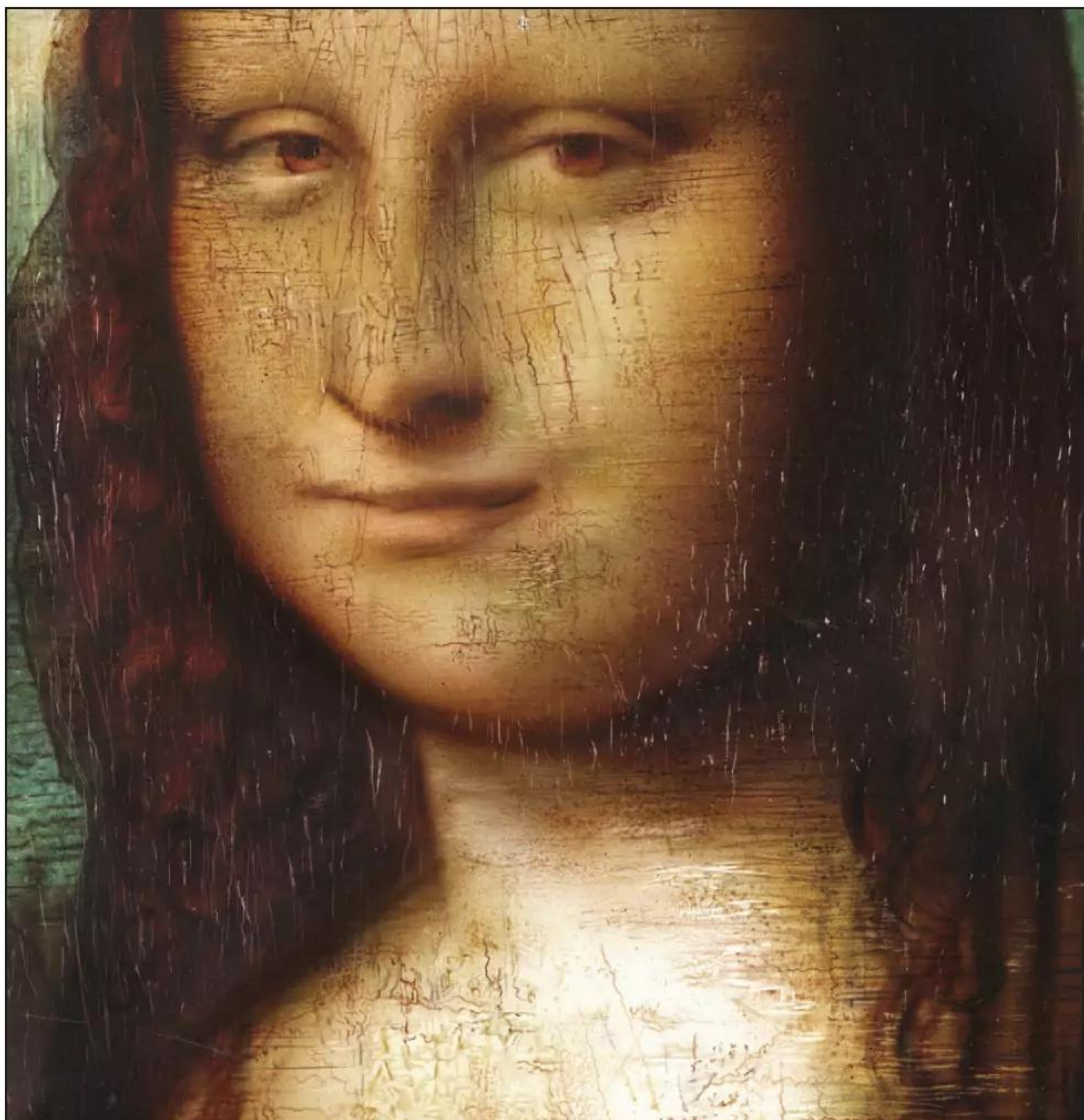
19 Cracks in the décolleté

I repeat the process of creating the cracks and by this point I feel that feeling of wanting to rush it. So I take a deep breath and continue to create scribble. Patience is key to painting and the closer to the end you get the more a feeling of wanting to complete it creeps in. You have to be mindful of this and try and relax.



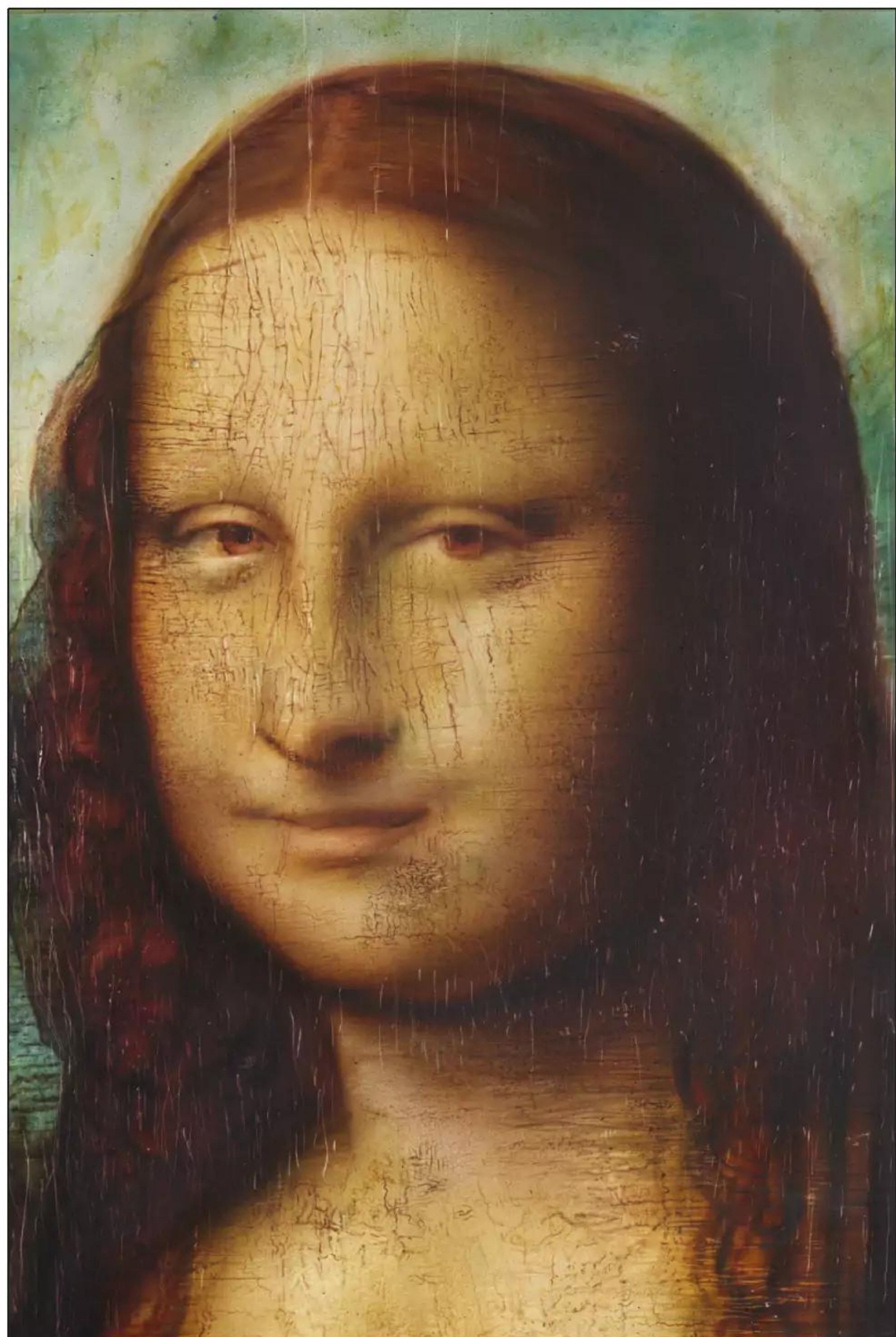
20 Adjusting colours

In preparation for adding the yellow tone to the lower face and neck region, I darken the values and slowly build up saturation. I also darken the background and feel that I want to add a bit of a glow around her. So I start to allow a slight highlight to build. The cracks towards the bottom start to get thicker and darker. So I use Paynes Grey to help. Another layer of scratching out aged effects across the entire painting is carried out.

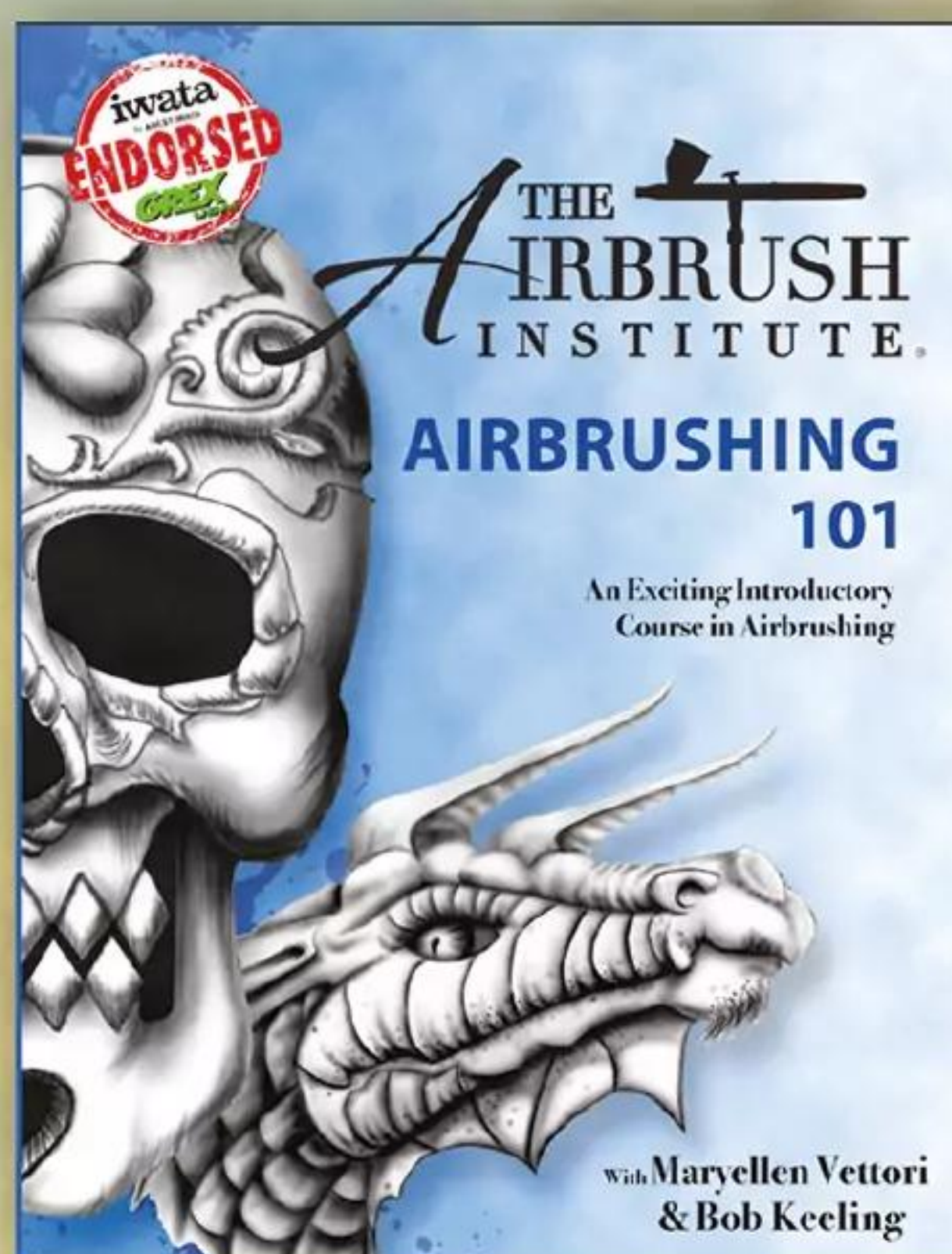


21 Saturation

I finally cover all the white in the painting, using the yellow tone to map out the shadows first, adding extra saturation to the hair and the background. Another round of scratching over the entire painting takes place. The more paint you add, the harder it gets to do small scratches. So I'm very mindful of not cutting into the paper using force. Instead, patience and persistence is what is required.



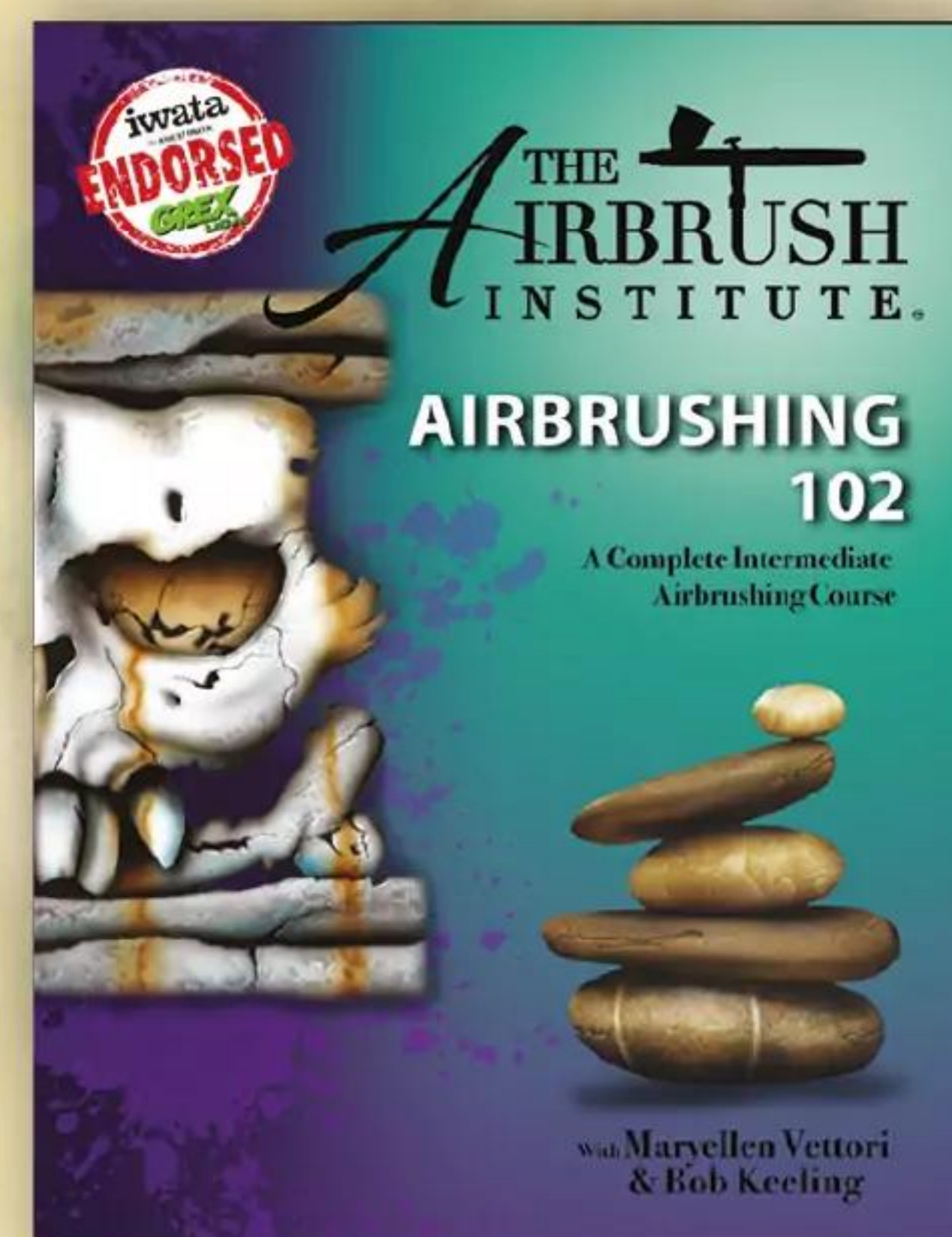
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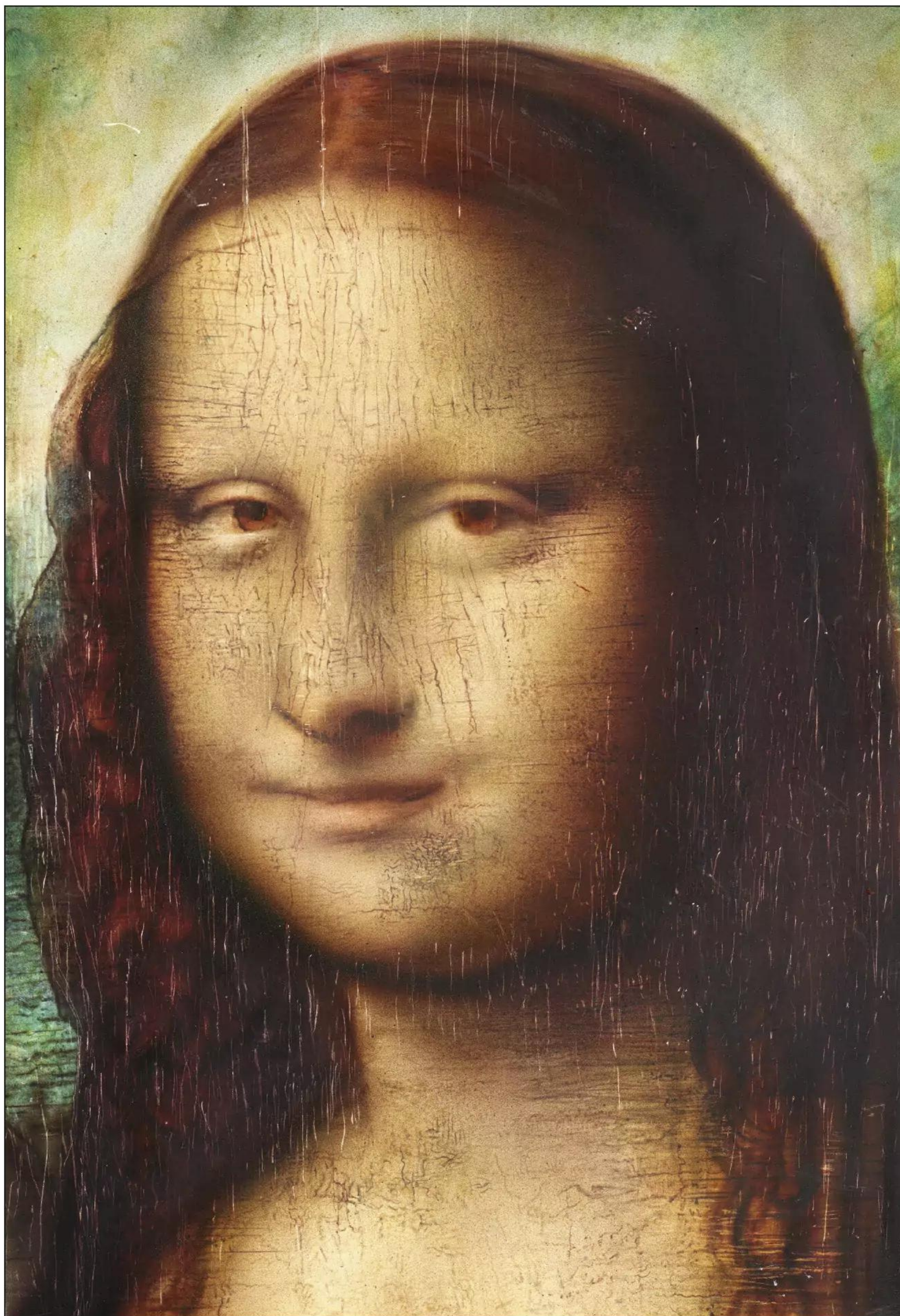
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22 Final details

Using the nail stencil and free-handing lines, I add further textures to all of the painting and carry out an additional layer of scratching. This time I'm looking for the scratches that will be the brightest. I notice a faint red violet tint to them, so I thin out some paint and lay a very subtle layer down. Now for more fun, I erase out the final scratches and add a fingerprint for good measure....



PAUL MACDONALD



Paul MacDonald is originally from England, but he has been living in Australia for 15 years. Four years ago, he discovered that he loved painting while helping his daughter with her homework. He started drawing for his children to help get them away from iPads! „Airbrush Tutor“ and the Orange forum helped him get started. Watching the Coast TV videos and reading Airbrush Step by Step magazine gave him direction. He had the privilege of attending a Dru Blair portrait course, which was the turning point for him as he now had a system to practice and work to. He has just started a business called „Airvengers“ to further his dream of becoming an art teacher, and promoting this amazing art tool to the world.

www.airartstudios.com



Schmincke

Owl 3D

The owl has accompanied the Schmincke paint factory as the company logo since it was founded in 1881. Even more than 140 years later, it was the perfect model for a modern field of application for Schmincke AERO COLOR Professional paints: 3D printing. In cooperation with model designer

Gerd Koch, the 60 cm tall owl model saw the light of day and made its first appearance at the airbrush show in Greifrath. The owl has now found its place in the company's premises and will continue to serve as an AERO COLOR Professional example in the future.



EQUIPMENT – SCHMINCKE OWL 3D

Airbrush: Harder & Steenbeck Infinity

Colors: Schmincke AERO COLOR Professional Supra White opaque, Siena, Dark Brown, Brasil Brown, CANDY Teak Brown, CANDY Black, AERO Metallic Silver

Additional materials: Schmincke AERO top coat matt/glossy, AERO GRUND, adhesive tape, masking film, bristle brush

Background: Owl model from the 3D printer

01 The Schmincke owl in 3D My basis for sculptures is large-scale 3D printing. I have 3D printers with a print size of 1 x 1 x 2 m and larger at

my disposal. The Schmincke owl, for example, was also printed in plastic 3D printing with a size of over 60 cm in one piece.



02 Printing and preparation The 3D print is then finished with fine filler and mechanical processing so that no layers or the grooves created

during printing are visible.



03 Primer

The first priming coat was then applied using Schmincke AERO Grund, an adhesion promoter. For better recognition, 2 to 3 drops of SUPRA White opaque airbrush paint were added. The entire figure was then prepared once with SUPRA White opaque. This serves as a uniform white base for the subsequent layers of paint.



04 Schmincke Label

A special feature has been applied to the Schmincke lettering on the tube. The white lettering was cast with epoxy resin, which was previously colored with Schmincke airbrush paint SUPRA White. After casting, the lettering and the areas around the owl and the tube were masked in order to spray the sign black.



05 Color tube

The folded area of the paint tube and the tube neck were also first pre-coated with black and then finished with AERO Metallic. The black is used to enhance the silver effect.

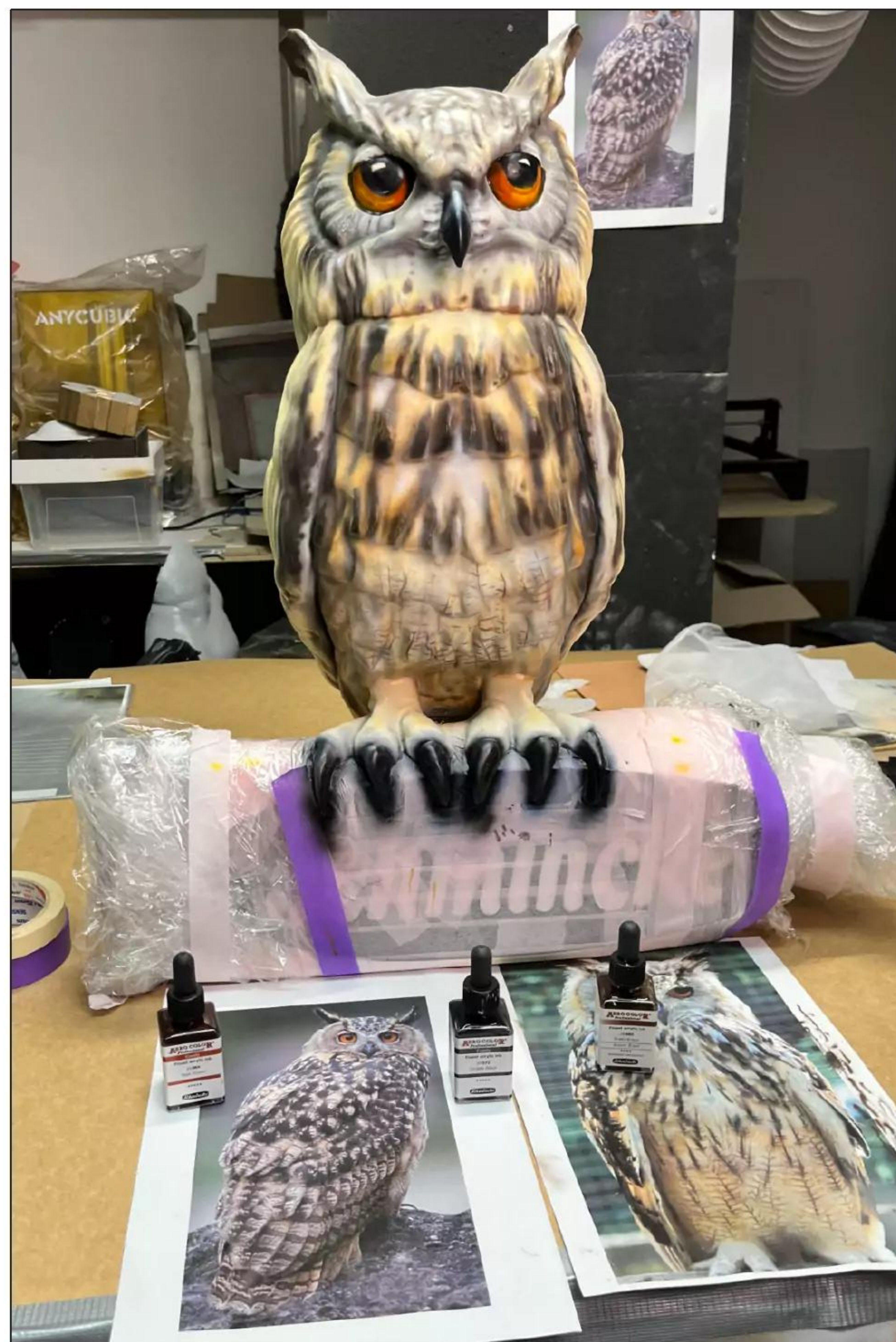
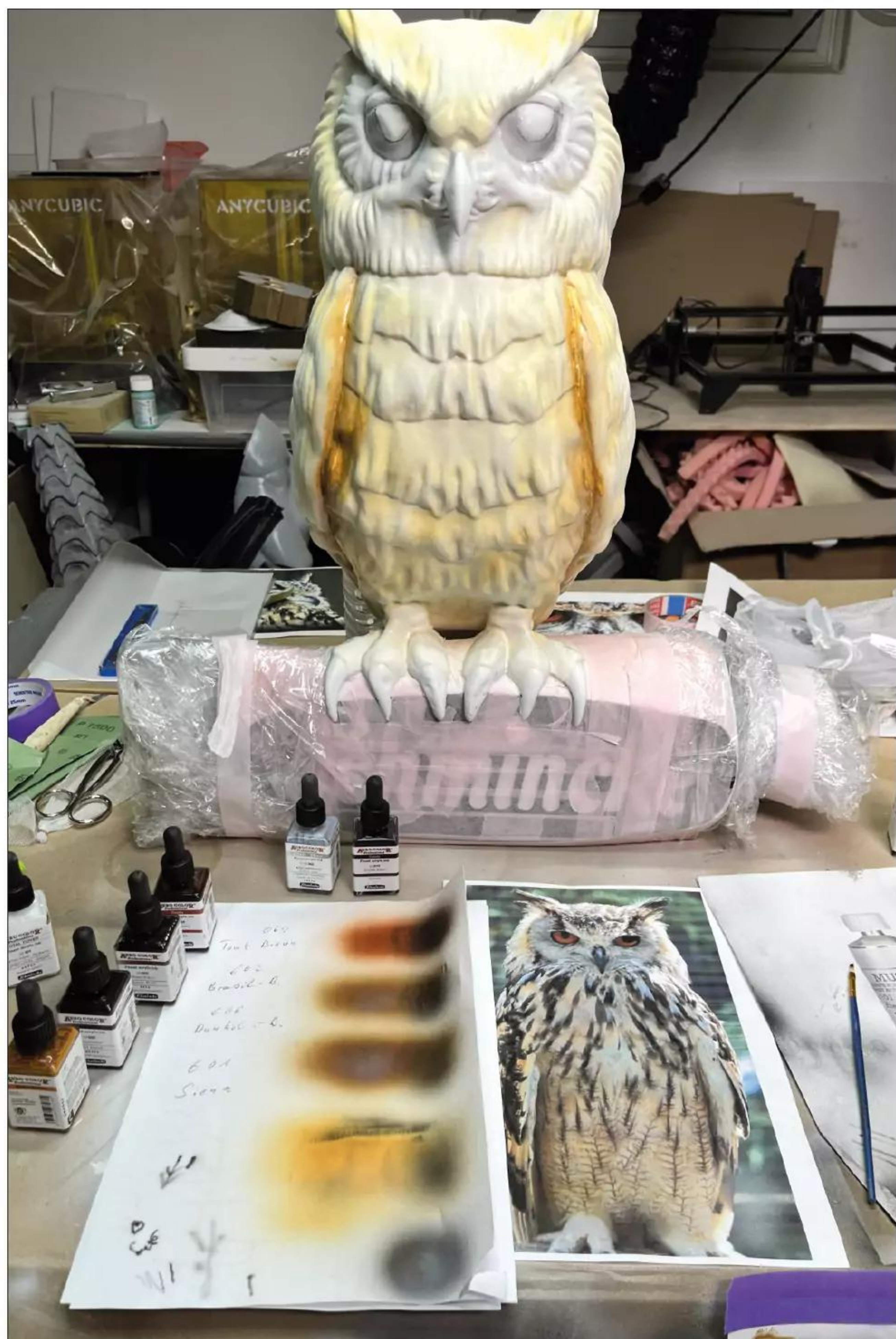
I like to add up to 20% AERO top coat to the colors, as this significantly increases the adhesion to the substrate. I usually use the matt version as this gives me a slightly matt surface.



06 Plumage

The plumage of the owl was built up in several layers of color with different shades of brown in order to create a plumage that was as true to the original as possible. First, I started to give the owl a light base color and shading with

Siena. This was followed by dark brown, Brazilian brown and CANDY teak brown to create the different colors and patterns of the plumage. Various photo references of owls helped me with the design.



07 Eyes

I also designed the eyes according to the template. Important to know: In contrast to normal 2D images, 3D designs cannot be erased or scratched. The use of stencils is also not easy due to the 3D structure. So for this project, I decided to use only the airbrush to create the colors freehand.

08 Hair and feather structures

Some were brushed with a bristle brush to depict individual hair and feather structures.



09 Final treatment

The black and white tube area has been coated with a matt AERO top coat, the silver area as well as the owl's claws and eyes with a glossy AERO top coat. The rest of the feathers were also given a protective coat of Schmincke AERO matt top coat.



GERD KOCH



Gerd Koch is a self-taught artist from Fröndenberg, Germany. In his youth, he was interested in cars and photography. At 16, he bought his first SLR camera and achieved his first successes in photo competitions. Through his interest in design and the understanding of images he gained through photography, he began to create replicas of objects.

After completing his studies in natural sciences, he used the knowledge he had acquired to make his objects even more natural. This applies in particular to weathering. By chance, he was commissioned to copy and stage a bell jar for a museum exhibition - with such great success that he now receives requests to design objects all over the world. The design of these 3D objects awakened his passion for staging them in terms of color and structure. He received his first airbrush gun as a gift from his wife.





Dream cars made in Japan

Powerful illustration art by Akira Watanabe

The Japanese illustrator Akira Watanabe designs the packaging illustrations for the model manufacturer Tamiya, among others, but is also at home in the world of car illustrations – Dunlop,

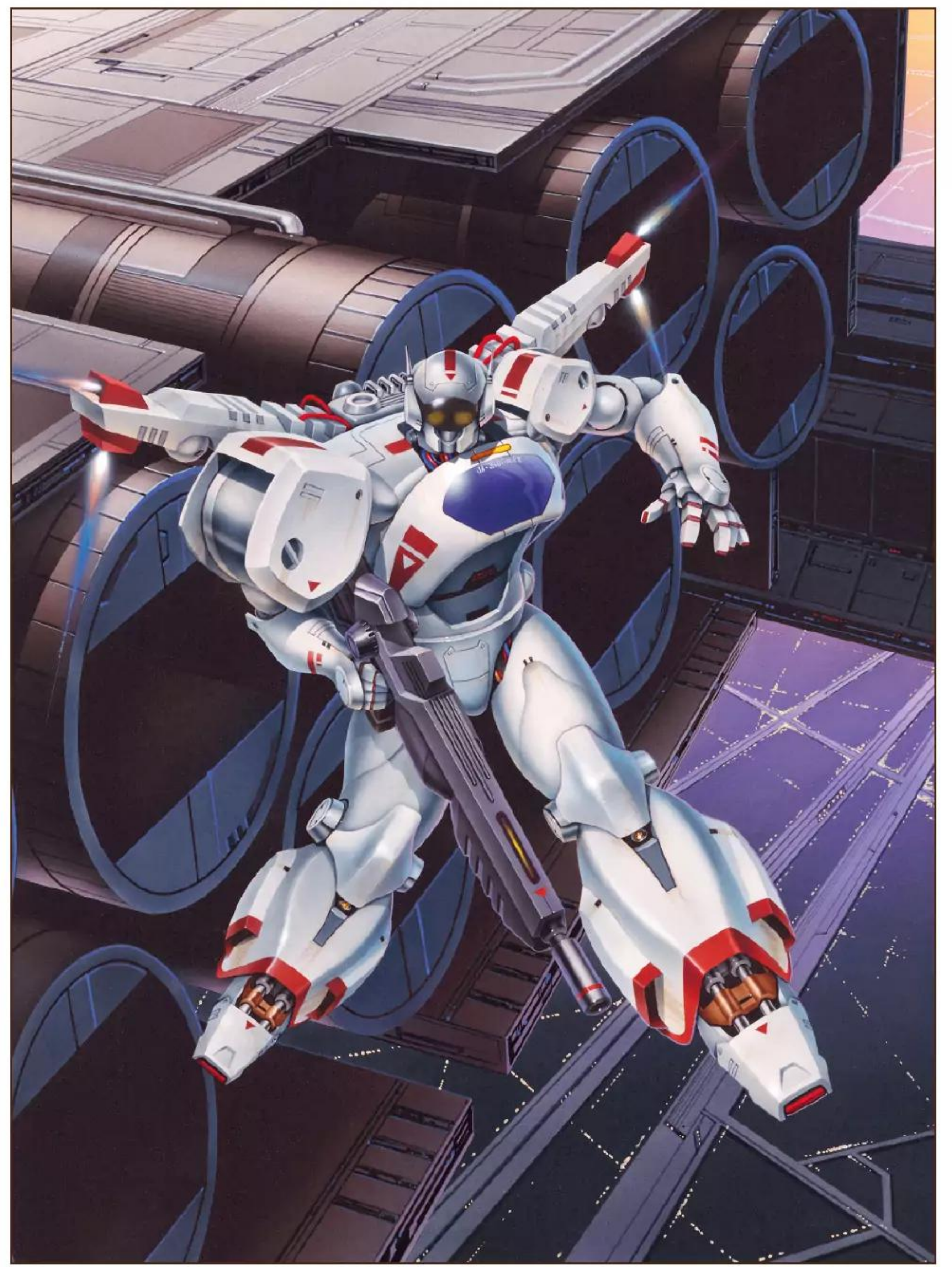
Toyota, Honda, Mitsubishi, Rover and Ford are among his clients, as are Japanese car magazines. In this interview, he gives an insight into his working methods and his portfolio.

Tell us a bit about your career: How did you become an illustrator? When did you get to know the airbrush technique?



Akira Watanabe: I've been using an airbrush to create commissions since I was a student. At art school, I learned a lot about art history and theory, photography, video and design in general. The practical skills and hands-on training are both three-dimensional and two-dimensional, design-based, and illustration is largely self-taught. I had a vague idea that I would become a graphic designer when I graduated, but in reality I was working in a practical environment, advertising production. I had the opportunity to see the work of graphic designers, but I couldn't feel the charm, so I started working part-time as an illustrator while I was still at university. Because I did that, I got a job at an advertising production company that had an illustration department. After about four and a half years I went freelance, and I've been working as a freelance illustrator ever since.

You've been around for several decades and live in Japan - the home of Iwata airbrushes. What was the availability of



airbrush technology like in Japan back then? Which devices do you use?

Akira Watanabe: I have never used an Iwata airbrush. I still use Olympos and Yaezaki. These are manufacturers that no longer exist. As a compressor, I had a silent one with a tank. I currently use a SILAIR oil compressor, which is made in Italy and has a sub-tank connected to it. In today's digital age, I am concerned by the fact that the production of art supplies is gradually being phased out - masking film, acetate film, illustration board (Crescent), etc. We are running out of materials that are suitable for airbrushing. Each time I try to use alternatives or develop new methods, but this takes extra time and can lead to mishaps and stress.

Were there any role models for you to paint so realistically or did you have to develop your own techniques?

Akira Watanabe: Before many illustrators started using digital technology, there were some artists in Japan who knew how to airbrush illustrations. That was helpful, but I don't think there were many illustrators who used an airbrush to create even the smallest details. I airbrush paint as often as possible, and I try to blend the airbrushed parts and the brush-drawn parts in a natural way.

What fascinates you in particular about the automotive world?

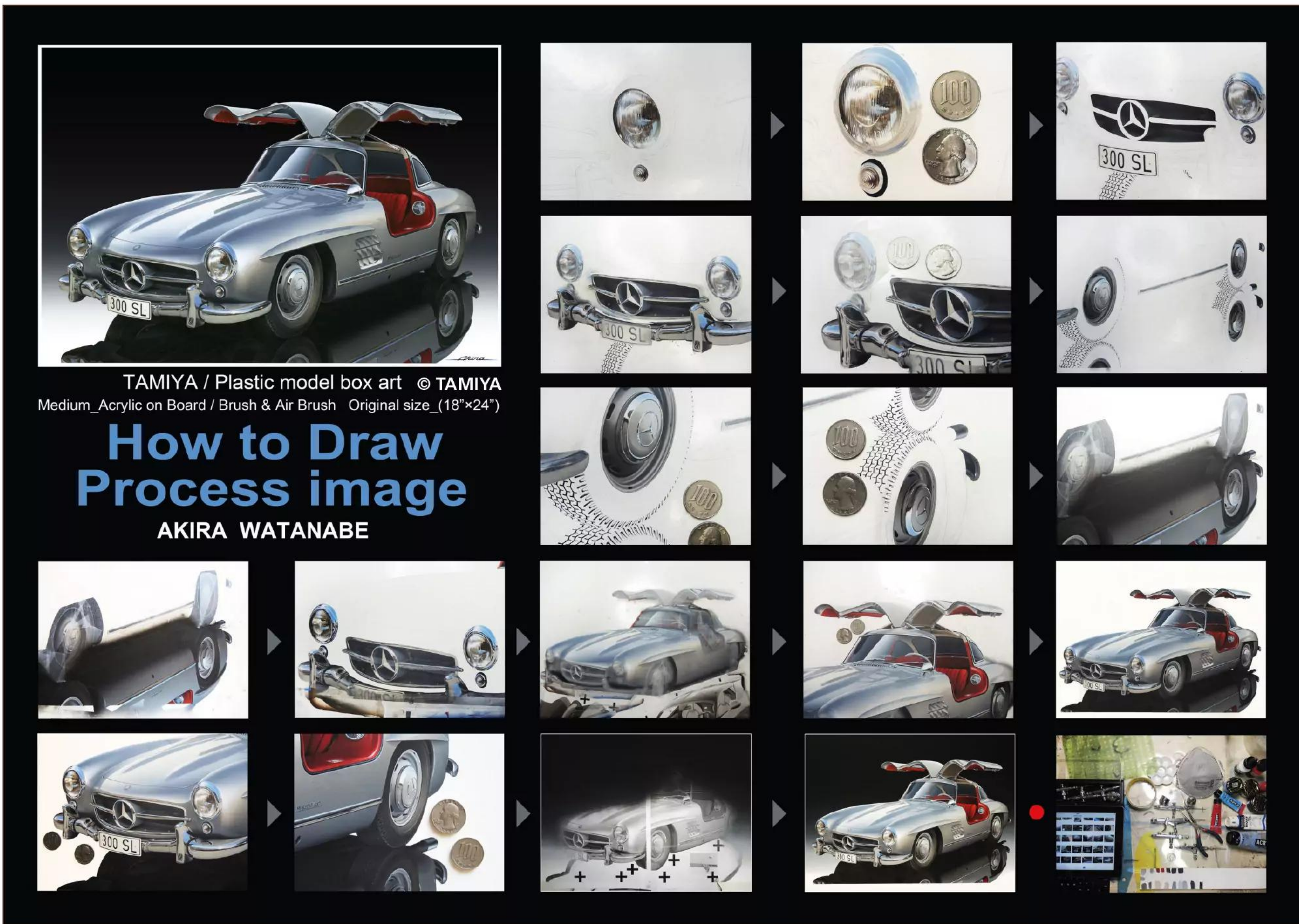
Akira Watanabe: Actually, I don't have any particular likes or

dislikes when it comes to the subjects I paint. But I have always liked sports cars, and my work related to automobiles has increased.

What does the workflow for a classic car illustration look like?

Akira Watanabe: The illustrations for Tamiya's packaging are determined from the beginning, such as the vehicle angles and backgrounds, and are created even before the official announcement of the new model. This is a difficult task because there are very few documents such as photos etc. before they are published by the car manufacturer. The illustrations of classic cars on the covers of magazines are based on photos I





have taken at classic car events in Japan and overseas.

How much time do you have for a packaging design?

Akira Watanabe: The illustrations are very extensive, so they take about one to one and a half months to complete.

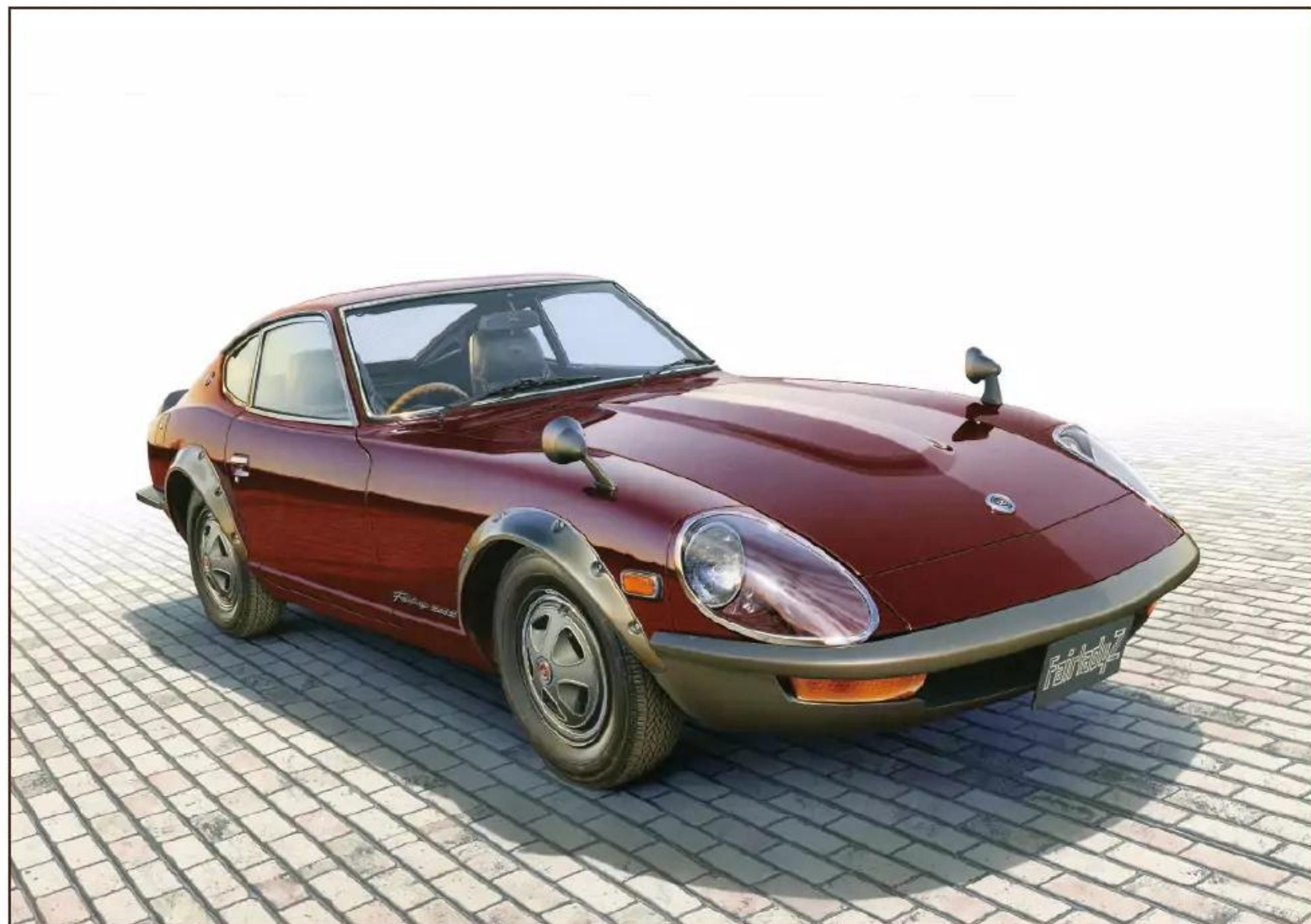
You now also paint digitally. How do you decide which painting technique to use for which motif?

Akira Watanabe: I rarely paint the pictures as they are. I change the parts of the car in Photoshop or the color of the

bodywork. You can sort of turn the current car into your favorite car - like you're remodeling it. As I change and add the background to fit the car, I decide whether to finish it digitally or by hand. Depending on the work, the car may be painted by hand and the background digitally, or vice versa. Sometimes parts of the car (headlights, wheels and tires, grille, etc.) are painted by hand and the body is finished digitally.

You certainly also work in mixed media - what other tools do you use?

Akira Watanabe: My style of expression is diverse and I have



© TAMIYA

worked in many genres. I think I've used almost every kind of drawing material there is.

What other designs or projects do you like to paint?

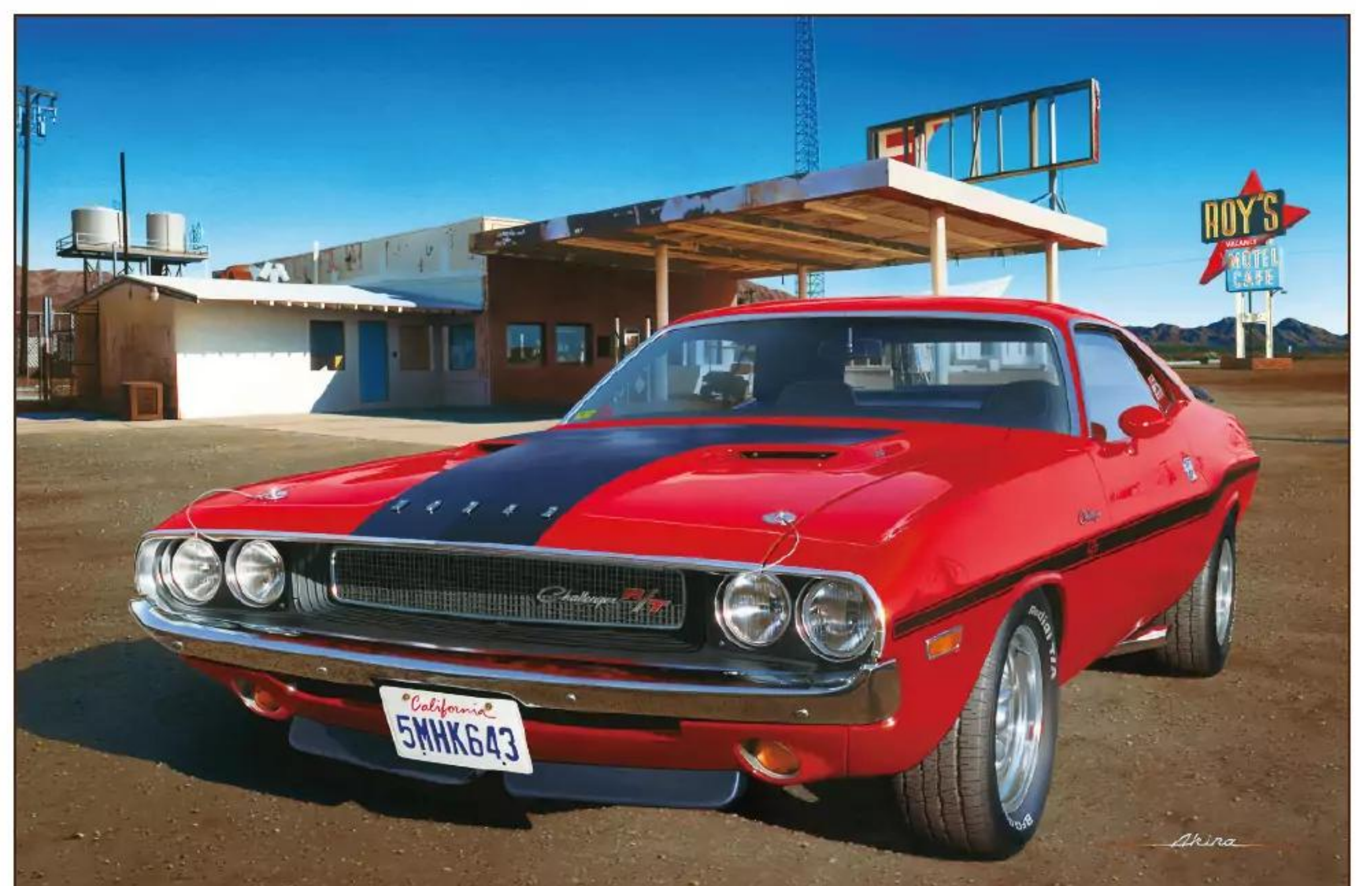
Akira Watanabe: Basically, I love working in advertising. I enjoy working with intelligent and creative bosses and coworkers. I haven't been doing that lately, but I've also enjoyed drawing record sleeves (CD covers) and book covers for novels. In my regular work I often draw hard, mechanical objects like cars, so I would like to paint more "softer subjects", natural objects like flowers etc.

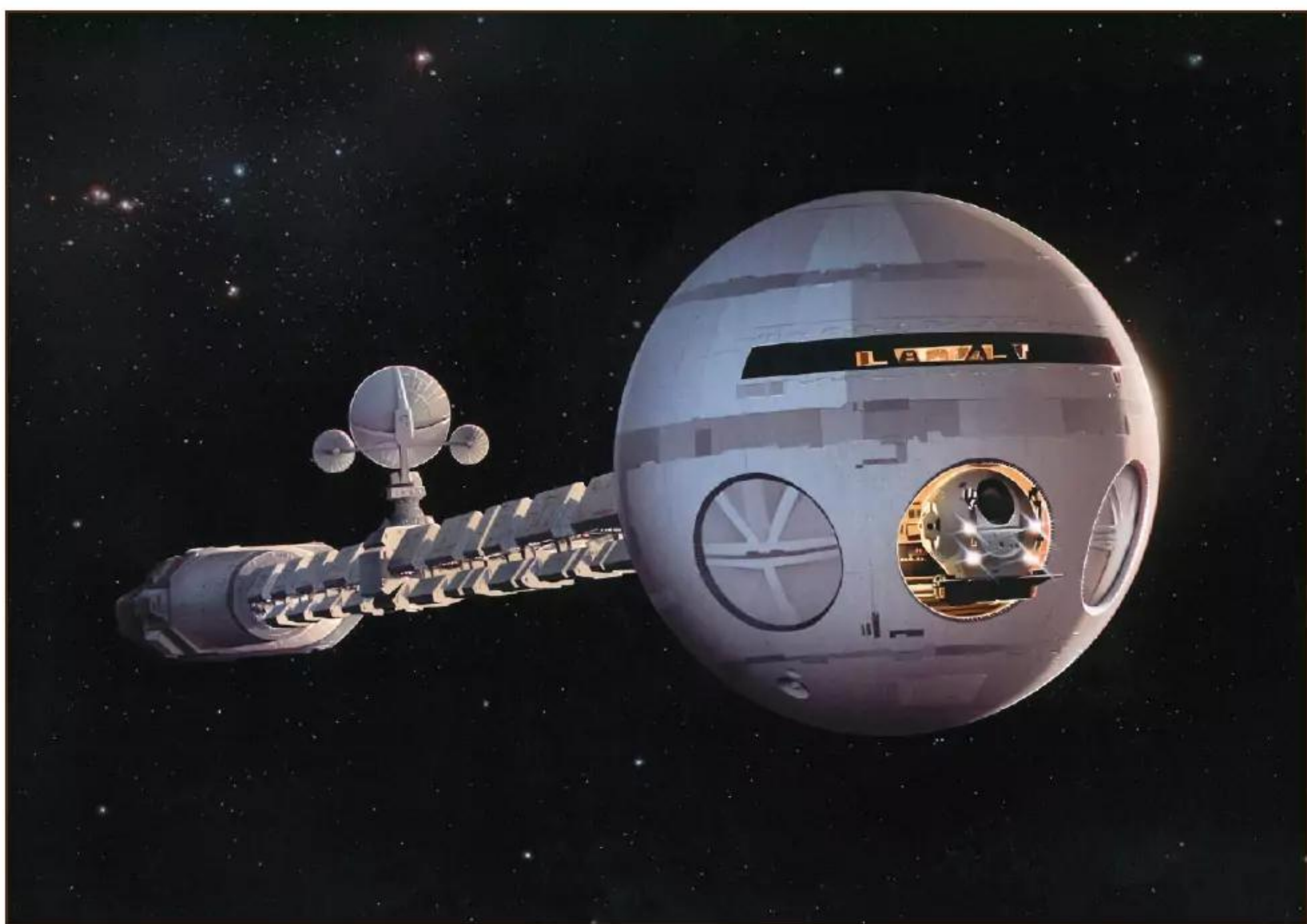
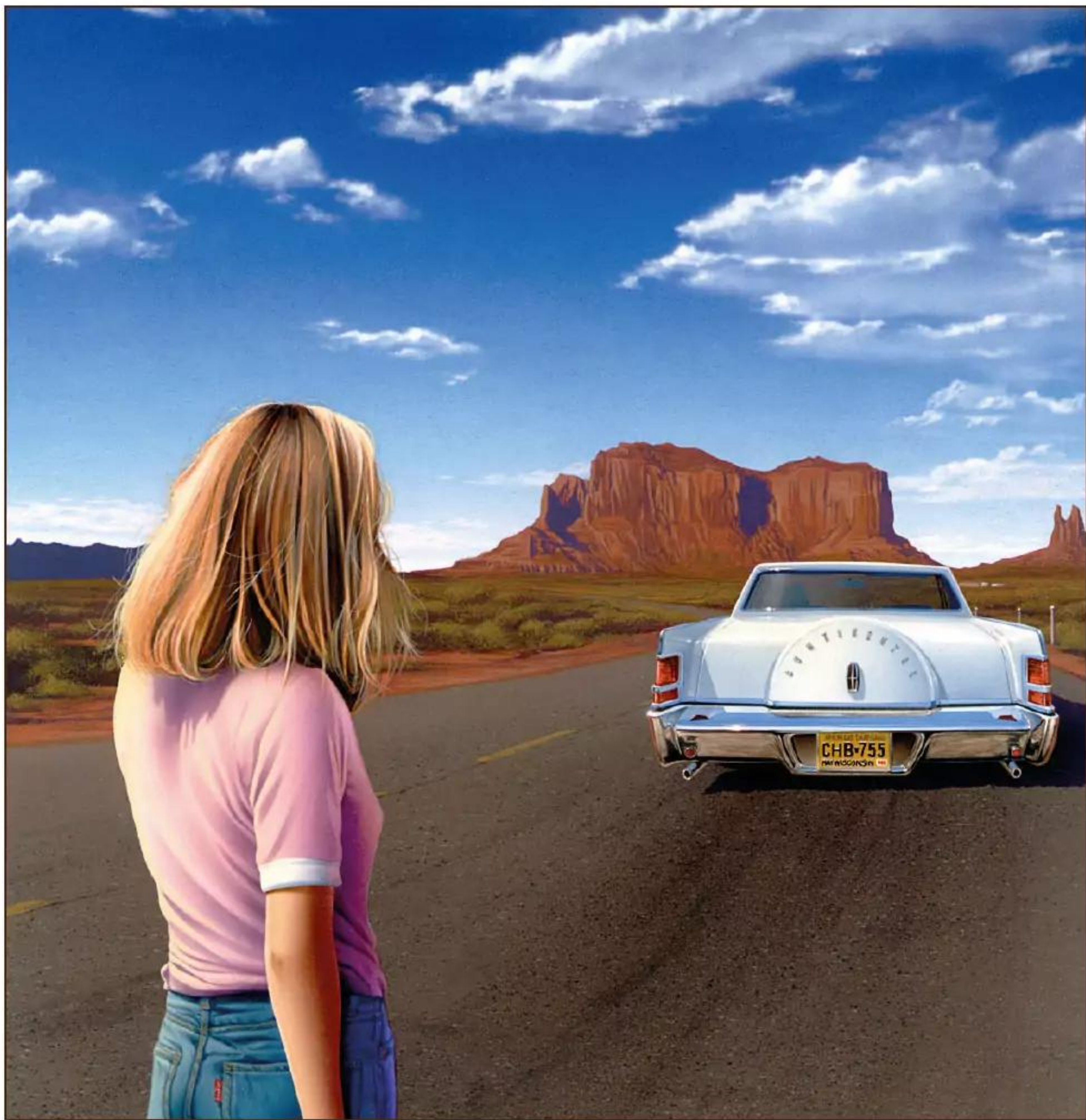
What is planned for the future? Is there an illustrated book or poster of your work?



© TAMIYA

Akira Watanabe: I have been asked to create several CD-ROM collections of my work. But I still prefer the medium of paper, so I'm thinking about creating an art collection.





AKIRA WATANABE



Akira Watanabe was born in Tokyo, Asakusa, in 1957. Even as a child, he liked coloring books, racing cars and model cars. He later had the opportunity to work for Dunlop tires for a while when he joined an advertising agency in Tokyo in 1976. There he also worked on other projects outside the automotive industry. In 1985, he left the agency and became a freelance illustrator. He has worked for Toyota, Honda, Ford, Mitsubishi, Rover and Ford, as well as for SEGA, Canon and Tabasco. His passion for cars continues to this day and he still enjoys drawing his dream cars, just as he did as a child. He currently designs calendars for Honda, packaging for Tamiya and magazine covers for "Car & Driver" Japan. He has participated in individual group exhibitions with his works and won awards for his advertising motifs. There are still many cars he wants to paint and challenge to show his style.

www.akirawatanabe.com

Our Readers' Artworks



Coli



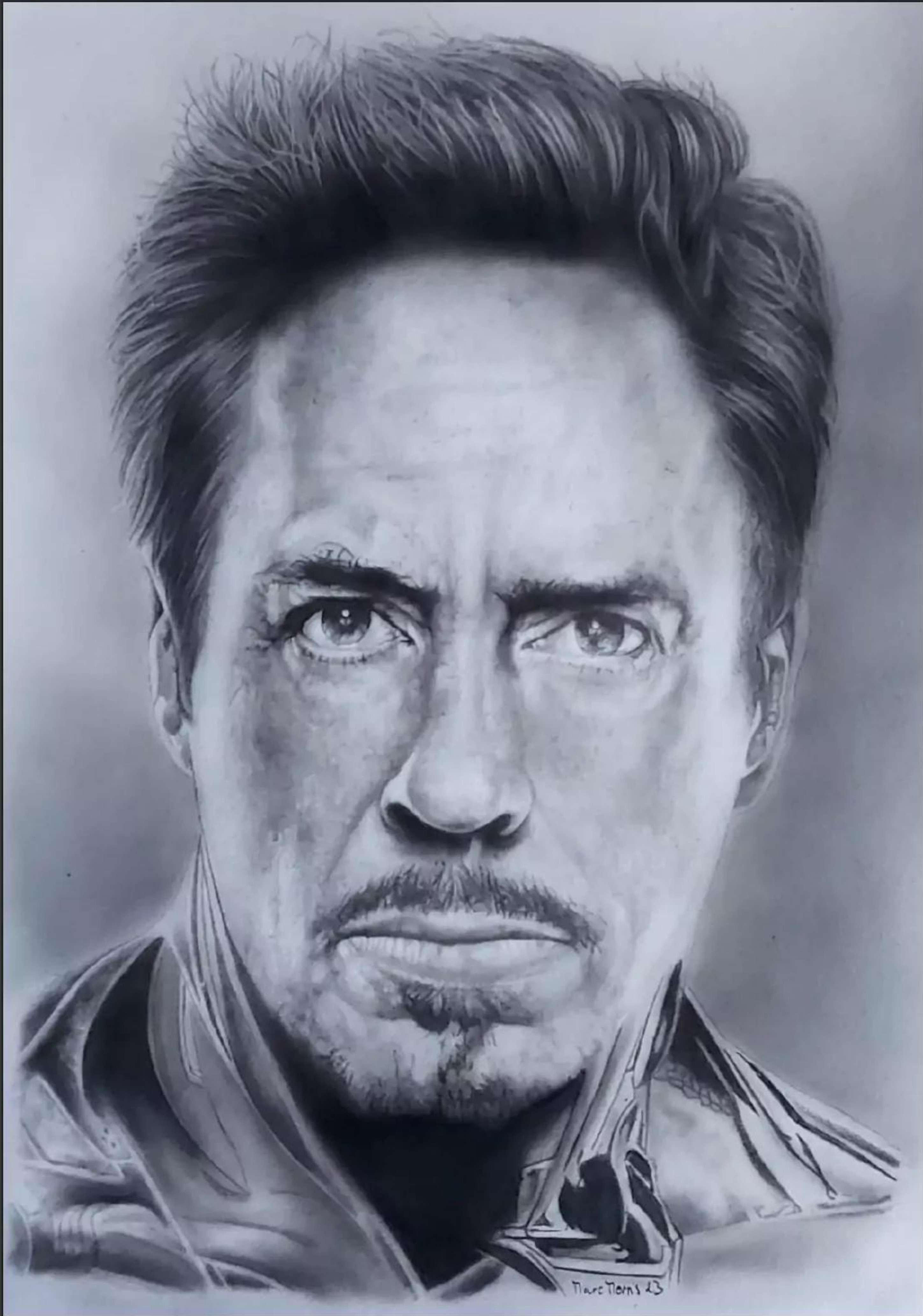
Daniel Slusalek: Deamon
Airbrush: Harder & Steenbeck Evo CR-plus
Paints: Airbrushcolors4you Deep black;
Surface: Watercolor paper



Frank Bigler: Harley Davidson
 Airbrushes: Paasche and Badger Sotar
 Paints: Createx Wicked Colors, Tamco Clear Coat
 Owner: Allen Haines, Luzerne Pennsylvania



Matthias Miethke:
 In memory of Leo
 Airbrush: Iwata CM Takumi
 Paints: Createx Illustration Colors
 Surface: Birch tree slice, 18 cm

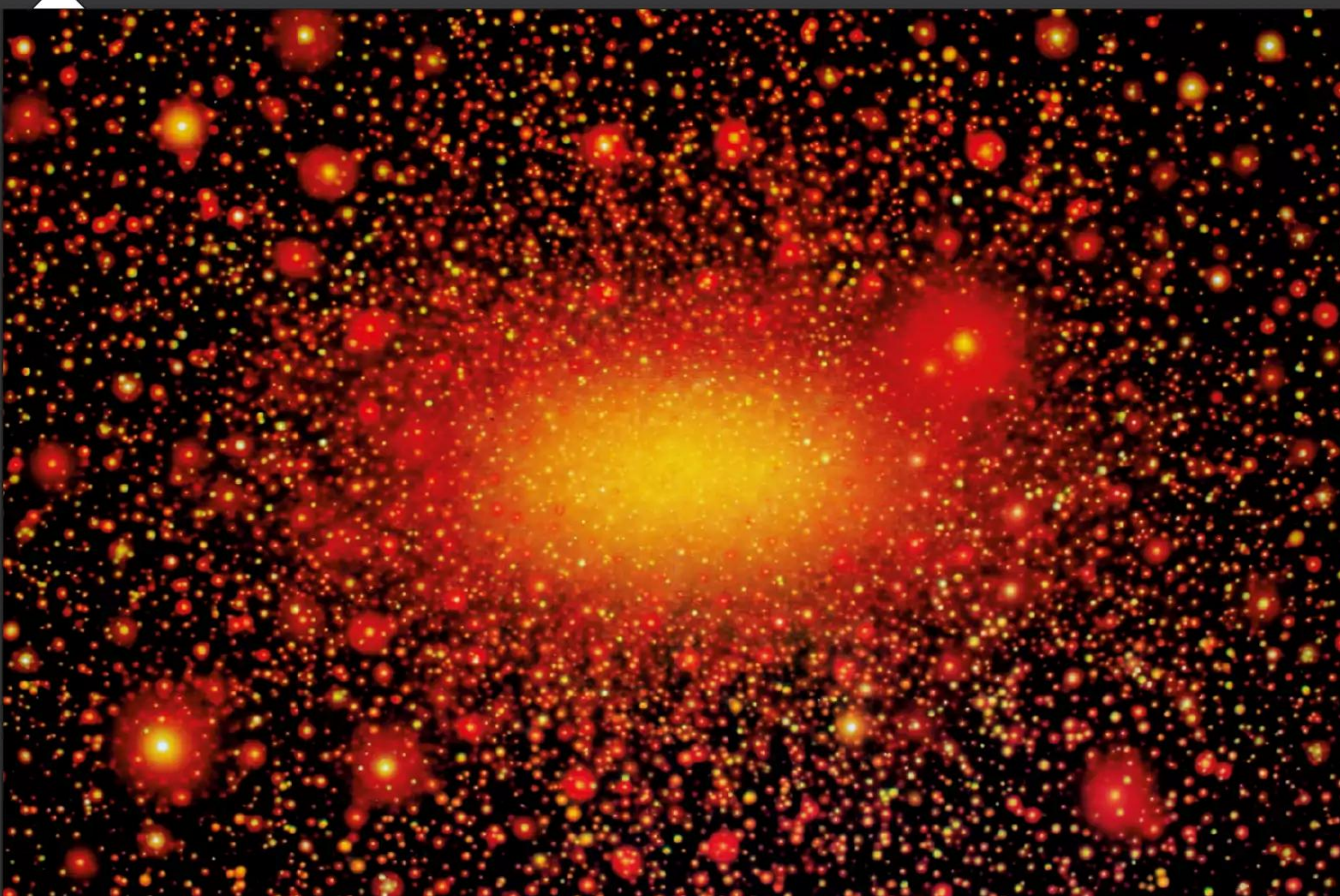


► Holger Vollrath

Michael Thomann: Skull
Airbrushes: Iwata Takumi Micron and Eclipse
Paints: Createx Illustration Colors
Surface: Aludibond



▲ Andrew Stewart





Marcos Casás Varela: Roboter
Airbrush: Iwata Micron
Paints: Custom Creative Colors, Golden
Surface: Schoellershammer



Thomas Chmielecki: Wolf
Airbrush: Iwata CM Takumi
Paints: Schmincke Aero Color und
Airbrushcolor4you
Surface: Canvas 40 x 50 cm

THE FLAKE KING_{MINI}

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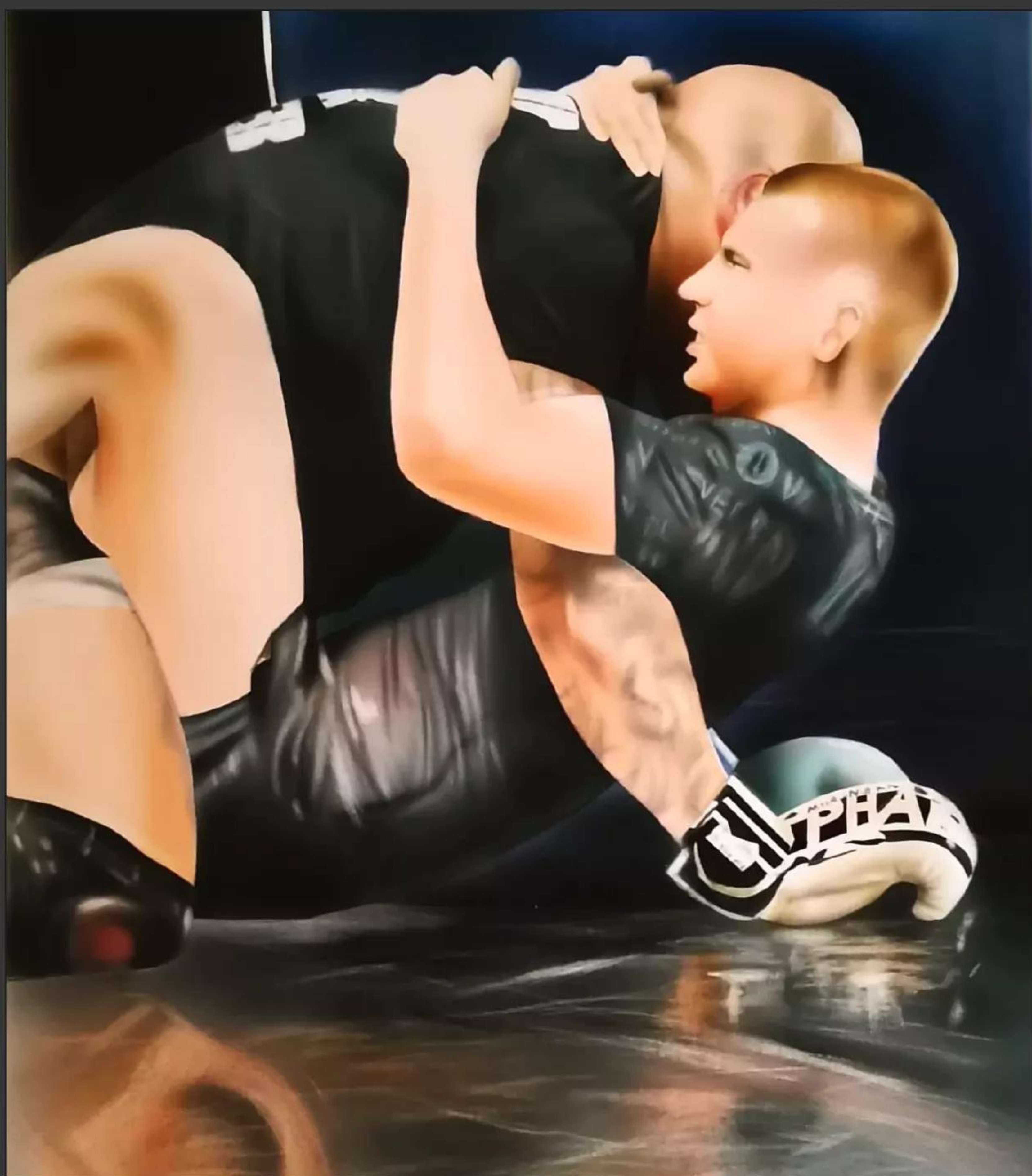
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SINCE 1989 | ANAHEIM, CA



Roland Ernst: Fight club
Airbrush: Infinity
Paints: Schmincke
Surface: Art Board, 50 x 70 cm

Andreas Bednarek: Station scene with two trains and city background
Airbrush: Iwata HP-CS 0,35 mm Düse
Paints: Createx Illustration Colors
Surface: MDF 37 x 50 cm

Uwe Schwarz: Magnolia
Paints: Schmincke, Faber-Castell pencils
Surface: Schoellershammer Illustration board





Carsten Raulf: Dias de los muertos I
Airbrush: Iwata Micron Takumi
Paints: Schmincke Aerocolor

How do I enter?

Simply send photos of your artworks – digital and at least 9 x 13 cm, with 300 dpi resolution – to: info@airbrush-magazin.de or mail (also min. 9 x 13 cm prints) to: newart media & design, Hamburger Str. 26, 21493 Schwarzenbek, Germany. Photos sent by mail cannot be returned.

Send your images by WhatsApp to:

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Preview

Airbrush Step by Step 71 will be available from March 28, 2024



Cable

The cyborg Cable is a frequently portrayed character from the 2018 action film "Deadpool 2". Benjamin Zikoll from Germany also took on the challenge of the extreme light and shadow areas and different material textures in this portrait.



Tupac

Filipino artist Midas Bayle Villanueva II has created a completely freehand portrait of US rapper Tupac Shakur, who died in 1996.



Chicho

The Spanish artist Rafael Padilla Ruiz paints the popular, already deceased guitarist Juan Ramón Artero - known as "Chicho" - of the Spanish comedy rock band Mojinos Escocios.



Sauron

On an old serrated saw blade, Igor Amidzic from Serbia creates a portrait of the "Lord of the Rings" villain Sauron in his armor, which is also adorned with numerous spikes.



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